

J.S. Bach: Six Unaccompanied Cello Suites Arranged for Guitar

Stanley Yates Series



M e l B a y P r e s e n t s

J.S. Bach: Six Unaccompanied Cello Suites Arranged for Guitar

Stanley Yates Series

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1007 (orig. G):* 19:42

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- [3] Courante [3:03]
- [4] Sarabande [3:21]
- [5] Menuet I [1:20]
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***This book is available as a book only or as a book/compact disc configuration.**



1 2 3 4 5 6 7 8 9 0

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Preface

Introduction

Although Johann Sebastian Bach did not write *any* music for the guitar, arrangements of his unaccompanied string music and music for lute and *lautenwerke* have long been a part of the guitarists' repertoire. Indeed, this literature has become a standard by which our students are trained and our concert artists measured.

With this edition of Bach's Unaccompanied Cello Suites I offer not only further resources for the idiomatic and stylistic performance of this substantial music on the modern guitar, but also an edition designed to allow players to bring their own individuality to both the arrangements and their performance.

Format

This edition has three elements:

- performance scores
- comparison scores
- a written guide: *Arranging, Interpreting, and Performing the Music of J. S. Bach*

The performing scores present the music in fully-fingered arrangements for the guitar. The comparison scores place a transposed version of the cello original side-by-side with the guitar arrangement to allow for easy comparison between the two. The guide, *Arranging, Interpreting, and Performing the Music of J. S. Bach*, presents information not readily available elsewhere, but essential to a full understanding of the arranging process and the meaningful performance of the music. This section addresses the types of questions that I myself have had as a student of the music of J. S. Bach—and to which answers, more often than not, have not been easy to find!

The Arranging Process

In making the arrangements, I considered three aspects:

- musical structure
- instrumental idiom
- historical style and informed performance practice

By considering musical structure we discover what Bach was aiming to project with his original instrumentation, the extent to which the medium permitted him to realize his intentions, and the essence of what we are attempting to realize in our arrangements. By considering instrumental idiom, we assess the natural strengths and weaknesses of the original instrumentation and of the modern guitar, and we speculate as to how Bach might have realized his intentions on the modern guitar. By considering historical style and informed performance practice, we discover not only the most powerful means of expressing the music, but also a stylistically-appropriate means of arranging the music. Ultimately, we create a *modern* Baroque style for the transcription and performance of this music on the *modern* guitar.

Preface

Using this Edition

Although even Bach's simplest music is challenging—the price we pay for great music—this edition may be used by players of varying levels of experience, not only the most advanced.

Since Bach composed the suites for unaccompanied cello in progressive order of difficulty (becoming increasingly confident and virtuosic with his unusual medium as he moved through the set), this is the order that I would recommend students study them. It is also plausible to play the Sarabandes and many of the *galanteries* pairs (Minuets, Bourrées, Gavottes) out of sequence, independently of their parent suites.

- **Ornamentation**

In the performance score I have indicated only the ornamentation that I consider essential to the music, sometimes supplementing that found in the original scores. However, the arrangements have been made very much with ornamentation in mind and, for more advanced players, the guide at the end of this edition provides information on how further "improvisatory" ornaments may be introduced into the music.

- **Slurs**

Left-hand slurs are very appropriate to this music and have been included in the performance score. These slurs, however, serve only as examples of appropriate textural and phraseological slurring, and as somewhat arbitrary solutions to technically difficult passages. Players and teachers are therefore encouraged to determine their own slurring, both in placement and amount. Information concerning the placement and function of left-hand slurs may be found in the guide.

[In some instances, I have enclosed more than two notes under a dotted slur. In such cases only the final note of the figure is intended to be "slurred" with the left hand—i.e., a plucked note intervenes. See, for example, Suite 6, Prelude, m. 10.]

- **Fingerings**

The performance scores are fully fingered for the left hand, taking into account both musical context and technical expediency. Consideration has been given to stylistic and idiomatic fingering systems (such as harmonic *brisé* and *campanella* fingering), as well as to contrapuntal context. Within these systems, the most straightforward fingerings have been employed. Again, discussion concerning a stylistic approach to left-hand fingering may be found in the guide, and players are encouraged to develop fingering solutions according to their own taste and technique.

The guide also provides information on the idiomatic execution of "cross-string" ornaments, as well as discussion concerning the relationship of right-hand fingering to phrasing and articulation. In the performance scores, trills have generally been conceived in the cross-string form; some players may therefore wish to adjust the fingering of such passages to accommodate slurred ornaments.

- **Notation**

The textural model adopted for these arrangements is the solo sonata. Consequently, their notation is generally in the form of a reconstructed independent "solo" instrumental voice, accompanied by a slower-moving continuo-style bass. An occasional free-entering third voice is also employed. Rests have been used in the solo line to clarify phrasing and figuration and, therefore, are not always intended as literal silences. Rests in the bass part, however, always indicate a *degree* of silence and should be given careful consideration. Parenthetical ornament symbols are editorial (but are considered essential to the arrangement). Small parenthetical notes are optional.

- **Using the Comparison Scores**

The comparison scores are provided not only for comparison between the arrangement and the original, and to allow players to study and read from the original, but also to encourage players to explore the arrangement process for themselves. I encourage players to make adjustments to the performance score, or to create their own arrangements, as they see fit—this is the Baroque spirit.

- Using the Guide: *Arranging, Interpreting, and Performing the Music of J. S. Bach*

For those who wish to become more fully involved with the intricacies of arranging, interpreting, and performing the music of J. S. Bach, the guide provides detailed information concerning rhetorical style and *Affekt*, hierarchical phrasing and meter, and other informed-performance issues. A suggested approach to developing a stylistic interpretation of the music may be found at the end of the guide.

Sources

At least four manuscript sources of the unaccompanied Cello Suites survive, none of which are in Bach's own hand. Of the three sources held in the *Staatsbibliothek Preussischer Kulturbesitz* in Berlin, one is in the hand of Bach's wife Anna Magdalena (Mus. ms. Bach P 269); one is in the hand of Johann Peter Kellner—a former student of Bach's (Mus. ms. Bach P 804); and one is an anonymous source (Mus. ms. Bach P 289). A second anonymous source is contained in the *Nationalbibliothek* in Vienna (Mus. Hs. 5007). All four are published in facsimile form as Serie VI, Band 2 of the *Neue Bach Ausgabe*. Presumably derived from Bach's own manuscript, the copy made by Anna Magdalena Bach has been used as the basis of this edition.

The source used for the lute version of the fifth suite, provided in the comparison score of that suite, is Bach's autograph (Brussels, *Bibliothèque Royale Albert I*, ms. II 4085).

Illustrations

The portrait of J. S. Bach found on the cover of this edition has been reproduced with the permission of the Mary Evans Picture Library. The excerpt from the Anna Magdalena manuscript reproduced on page 9 is by permission of the *Staatsbibliothek Preussischer Kulturbesitz*, Berlin.

Acknowledgments

Of a number of people who have been of assistance in the preparation of this edition, I would like to give particular thanks to Gerald Klickstein of the North Carolina School of the Arts—his musicianship, encouragement, and insight have played a valuable role in shaping the content and format of this edition.

For their interest, support, and invaluable suggestions at what I *thought* was the proofing stage of a finished manuscript, I am indebted to my colleagues Dr. Solie Fott, Dr. Jeffrey Wood and Dr. Ann Silverberg of the Department of Music at Austin Peay State University, to Professor Robert Margo of the School of Economics at Vanderbilt University, to Professor Stephen Aron of the University of Akron and Oberlin Conservatory, and to Professor Frank Koonce of Arizona State University. I also wish to thank Mr. William Bay for his desire to publish my work, and for his patience in waiting for it.

Finally, my gratitude and love goes to my wife Rebekah, whose husband spent many evenings at the computer; and to my children Thomas and Ysabel, who often asked, "Is the Bach book finished yet?"

Stanley Yates
Adams, Tennessee
July 1997

Suite 1

Prelude

The image shows a handwritten musical score for the Prelude of Suite 1 by Anna Magdalena Bach. The score is written on 12 staves, with the first two staves labeled 'Suite 1' and 'Prelude'. The notation is in C major, 3/4 time, and features a complex, flowing melody with many sixteenth and thirty-second notes. The manuscript is written in ink on aged paper.

Prelude, Suite 1 (ca. 1720). Manuscript by Anna Magdalena Bach (ca. 1730)

(orig. G-major)

Johann Sebastian Bach (1685-1750)

[illegible]

Suite 1

15

4 1 4 2

2 3

17

4 2 0

3

19

3 1 2

2

21

3 4 3 4

1 1

23

4 2 3 4

0 4

25

4 4 2 1 0 3 4 2

3 4

27

1 2 4 2 1 2 4 3 4 3 1 2 0 3 1 0

0 4 5 2 1 0

29

3

31

33

35

37

III ³

2 3 4 2 3 4 -4 -4 0 ② 4 0 2

39

V ⁴

4 3

41

4 2 ⑥

Suite 1

Allemande

This musical score is for the first movement, Allemande, of Suite 1. It is written for a single melodic line on a treble clef staff in G major (one sharp) and 3/4 time. The piece consists of 15 measures. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 above the notes. Ornaments, marked 'tr', appear in measures 5, 11, and 14. A trill is marked in measure 14. The score is divided into systems of two staves each, with measure numbers 1, 3, 5, 7, 9, 11, 13, and 15 marking the beginning of each system. The final measure (15) ends with a double bar line and repeat dots.

Suite 1

(16)

19 *tr* 1 0 3 1 4 2 2 *tr* 0 2 0 2 0 2 4 3

21 4 2 3 *tr* 1 0 4 1 1 1 2 1 4 1 2

23 - 2 4 0 4 *tr* 1 0 1 4 0 1 4

25 1 0 4 1 4 2 4 - 4 *III* 4 4 3 4 0 2 0 4 3 1 4 0 3

27 4 3 1 1 0 4 4 1 2 1 3 1 4 1

29 4 1 2 1 4 2 4 3 2 2 3 2 4 0 3 2 4 1 *h I*

31 *III* 6 - 2 4 3 - 3 1 1 [*tr*] 3 2 4 0 1

Suite 1

Courante

1

4

7

10

13

16

(18)

tr

tr

tr

③

⑤

③

Suite 2

Arranged for Guitar by
STANLEY YATES

BWV 1008
(orig. d-minor)

Johann Sebastian Bach
(1685-1750)

Prelude

1 3 1 0 1 0 3 1 0 3 0 2 0 1 3 0 - 3 2 1 4 2 0 1 3 0

4 3 1 0 - 1 [tr] 2 0 3 2 2 1 0 4 - 4 1 0 4 1 4 1 0 4 1 0 4

7 0 0 3 4 1 4 1 2 1 0 4 1 4 3 2 I 2 4

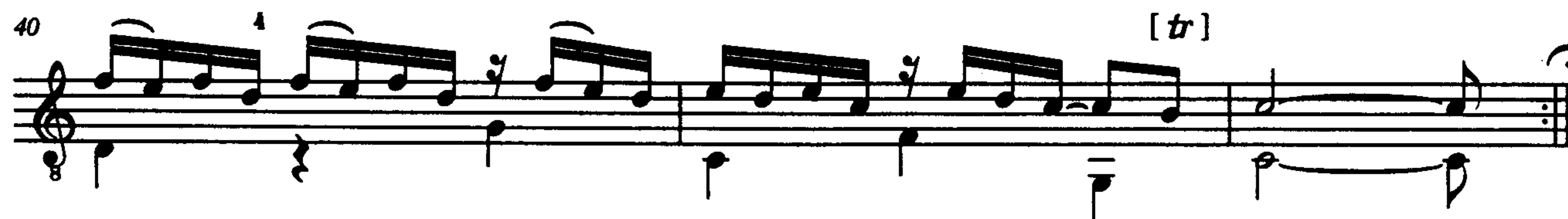
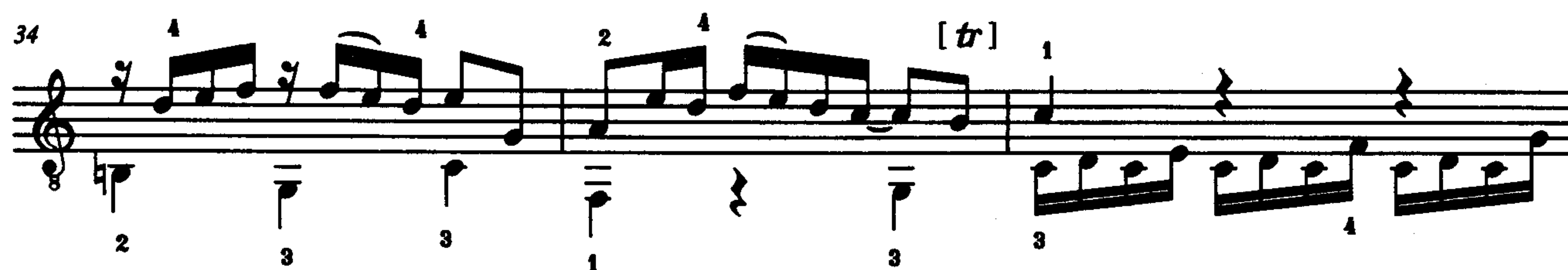
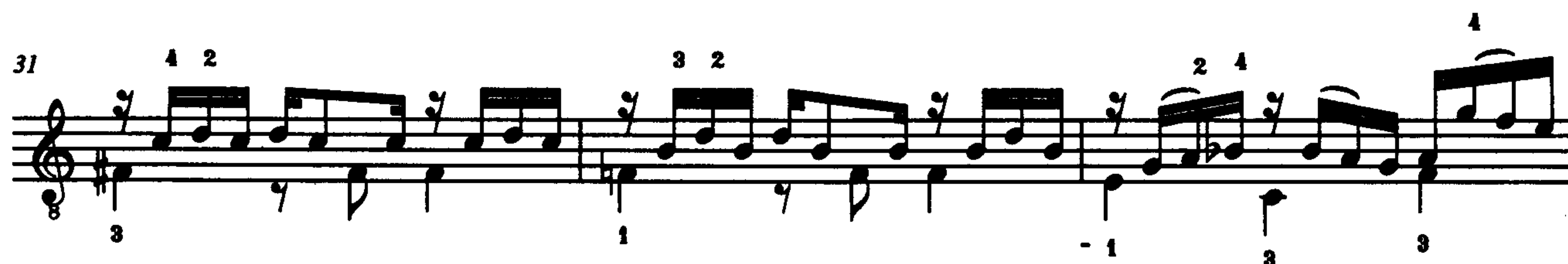
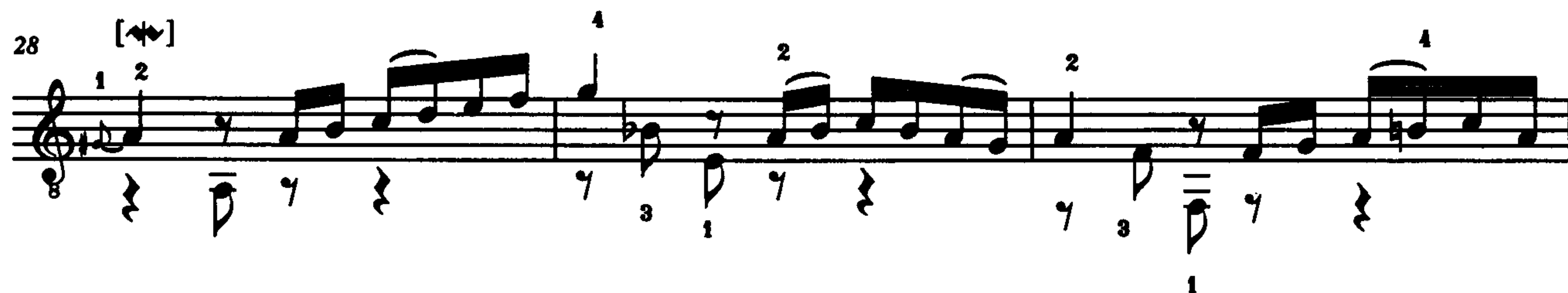
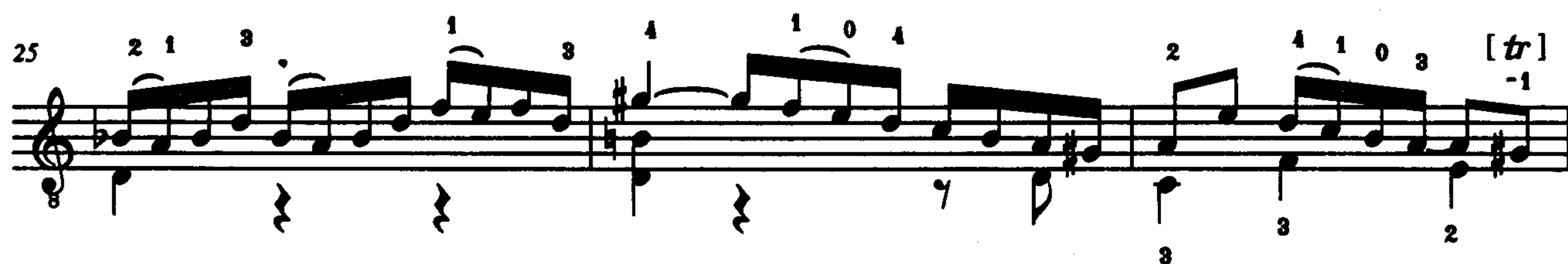
10 3 4 2 4 2 4 4 2 3 V 3 0 4 2 0 0 4 0 0

13 [v] 1 2 2 1 0 1 2 0 3 1 2 2 1 0 2 0 2 1

16 ④ IV 4 1 0 4 4 0 0 1 0 4 0 1 3 0 II 3 4 2 1 0 4

19 0 0 1 4 2 1 0 3 0 1 0 1 4 2 1 - 1 4 II 5 4

Suite 1



Suite 1

Sarabande

Measures 1-14 of the Sarabande. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Trills are marked with 'tr' and a wavy line. Measure 1 includes a wavy line symbol [wavy line]. Measure 5 starts with a measure rest. Measure 8 includes a repeat sign. Measure 11 includes a trill [tr]. Measure 14 ends with a repeat sign. The bass line consists of simple chords and single notes, often with fingerings 1-3.

Menuet I

Measures 1-6 of the Menuet I. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some beaming. Fingerings are indicated by numbers 1-4. A trill is marked with 'tr' in measure 4. Measure 1 includes a wavy line symbol [wavy line]. Measure 6 ends with a repeat sign. The bass line features simple chords and single notes, with fingerings 1-3.

Suite 1

Gigue

Gigue

This musical score is for a piece titled "Gigue". It is written for a single melodic line on a treble clef staff in 6/8 time. The key signature has one sharp (F#). The score consists of 35 measures, divided into seven systems of five measures each. The notation includes various musical symbols: eighth and sixteenth notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 above the notes. Ornaments, marked with a small 'o' and a vertical line, are placed above notes in measures 11, 15, 25, and 34. Trills, marked with 'tr', occur in measures 1, 11, 25, and 34. Slurs are used to group notes in measures 1, 6, 11, 15, 21, 25, 31, and 34. Measure numbers 6, 11, 16, 21, 26, and 31 are placed at the beginning of their respective systems. The score concludes with a double bar line and repeat dots in the final measure.

Suite 1 (comparison score)

Edited and Arranged by
STANLEY YATES

BWV 1007
(orig. G major)

Johann Sebastian Bach
(1685-1750)

Prelude

This musical score presents a comparison between two arrangements of Johann Sebastian Bach's Suite 1, Prelude, BWV 1007. The score is written for Cello and Guitar, with the Cello part on the upper staff and the Guitar part on the lower staff. The music is in G major and 3/4 time. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, and 25 indicated at the beginning of their respective systems. The Cello part features a continuous, flowing melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The Guitar part provides a harmonic accompaniment, often using chords and single notes to support the Cello's melody. The score is presented in a clear, professional layout, suitable for comparison of the two instruments' interpretations of the piece.

Suite 1 (comparison score)

29

33

37

This section contains four systems of musical notation for a comparison score. Each system consists of a treble and bass staff. The first system (measures 29-32) features a treble staff with eighth-note runs and a bass staff with a simple harmonic accompaniment. The second system (measures 33-36) continues the treble staff's eighth-note patterns while the bass staff introduces a more complex, rhythmic accompaniment. The third system (measures 37-40) shows a change in the treble staff's melodic line, with the bass staff maintaining its accompaniment. The fourth system (measures 41-44) concludes the section with a final melodic phrase in the treble and a sustained harmonic base in the bass.

Allemande

5

9

This section contains three systems of musical notation for the Allemande. Each system consists of a treble and bass staff. The first system (measures 1-4) begins with a treble staff featuring a melodic line and a bass staff with a simple accompaniment. The second system (measures 5-8) includes a trill (tr) in the treble staff. The third system (measures 9-12) continues the piece, with trills (tr) appearing in both the treble and bass staves. The notation includes various musical symbols such as notes, rests, and accidentals.

Suite 1 (comparison score)

13

(16)

21

25

29

Courante

7

Suite 1 (comparison score)

13

(18)

25

31

37

This musical score for Suite 1 (comparison score) consists of five systems of music. Each system contains two staves: a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system starts at measure 13 and ends with a double bar line. The second system starts at measure 18 and ends with a double bar line. The third system starts at measure 25 and ends with a double bar line. The fourth system starts at measure 31 and ends with a double bar line. The fifth system starts at measure 37 and ends with a double bar line. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Trills are indicated by 'tr' above certain notes. The bass staff often contains whole notes and rests, providing a harmonic foundation for the more active treble staff.

Sarabande

1

7

This musical score for the Sarabande consists of two systems of music. Each system contains two staves: a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system starts at measure 1 and ends with a double bar line. The second system starts at measure 7 and ends with a double bar line. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Trills are indicated by 'tr' above certain notes. The bass staff often contains whole notes and rests, providing a harmonic foundation for the more active treble staff.

Suite 1 (comparison score)

Measures 12-17 of the comparison score. The music is in 3/4 time, featuring a treble and bass staff. Measure 12 starts with a treble staff entry. The piece concludes with a double bar line and a repeat sign.

Menuet I

Measures 1-6 of Menuet I. The music is in 3/4 time, featuring a treble and bass staff. Measure 1 starts with a treble staff entry. The piece concludes with a double bar line and a repeat sign.

Measures 7-12 of Menuet I. The music is in 3/4 time, featuring a treble and bass staff. Measure 7 starts with a treble staff entry. The piece concludes with a double bar line and a repeat sign.

Measures 13-18 of Menuet I. The music is in 3/4 time, featuring a treble and bass staff. Measure 13 starts with a treble staff entry. The piece concludes with a double bar line and a repeat sign.

Measures 19-24 of Menuet I. The music is in 3/4 time, featuring a treble and bass staff. Measure 19 starts with a treble staff entry. The piece concludes with a double bar line and a repeat sign.

Fine

Menuet II

Measures 1-6 of Menuet II. The music is in 3/4 time, featuring a treble and bass staff. Measure 1 starts with a treble staff entry. The piece concludes with a double bar line and a repeat sign.

Measures 7-12 of Menuet II. The music is in 3/4 time, featuring a treble and bass staff. Measure 7 starts with a treble staff entry. The piece concludes with a double bar line and a repeat sign.

*) Berlin, Mus. ms. Bach P 804 has Ab; other sources A nat.

Suite 1 (comparison score)

The image shows a musical score for the piece 'Mousetrap' by John Williams. It consists of two systems of music, each with a treble and bass staff. The first system starts at measure 13 and ends at measure 18. The second system starts at measure 19 and ends at measure 24. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some trills and grace notes. The key signature has one flat (B-flat). The score is labeled 'Mousetrap I Da Capo' at the bottom right.

Gigue

Gigue

7

14

21

28

Suite 2

22 0 4 2 3 0 2 4 0 1 1 0 0 0 1 2 0 0

25 1 0 1 2 1 0 2 2 1 3 1 4 2 4 0 2 2 0 4

28 1 4 - 4 1 4 0 1 4 4 3 1 - 1 4 2 0 0 2 4 1 3 0 1

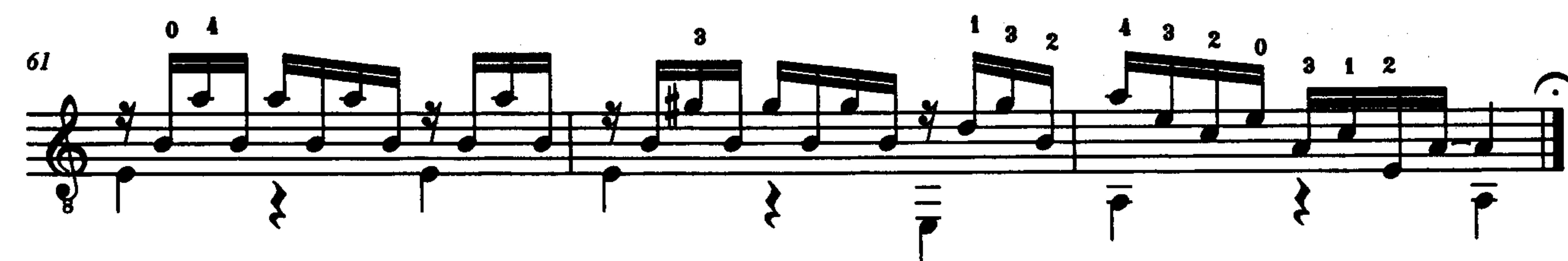
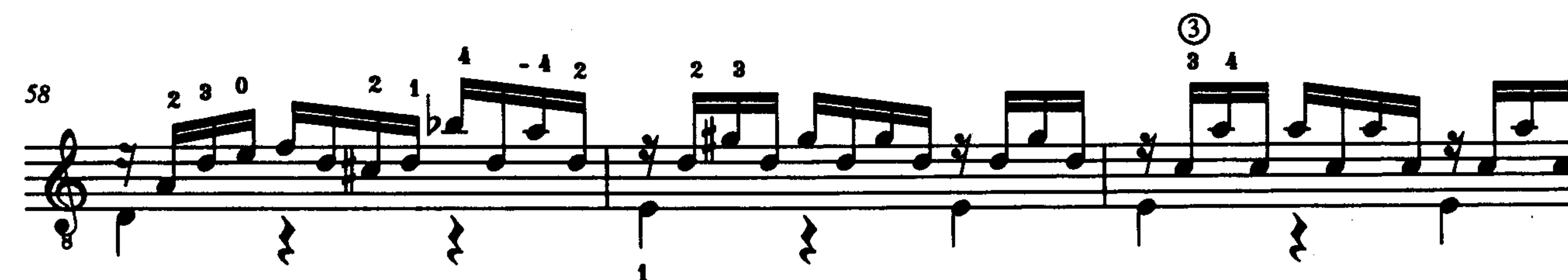
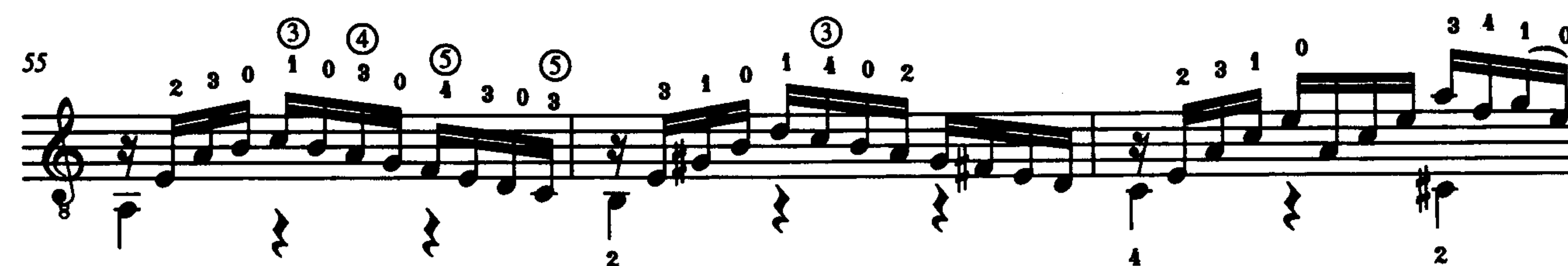
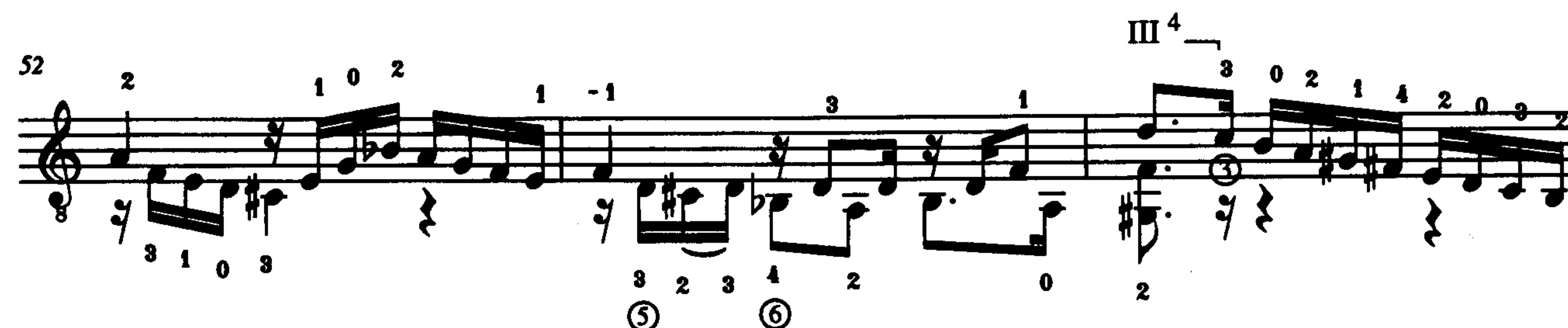
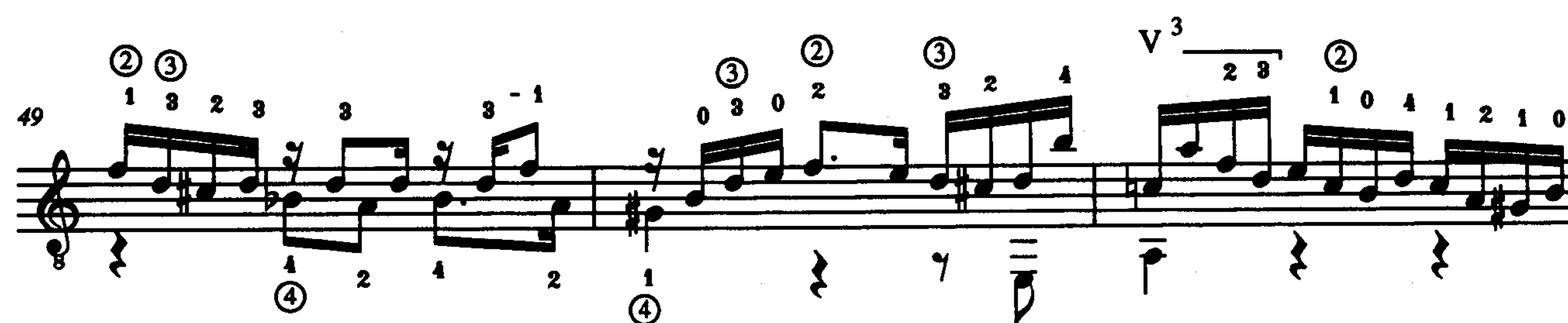
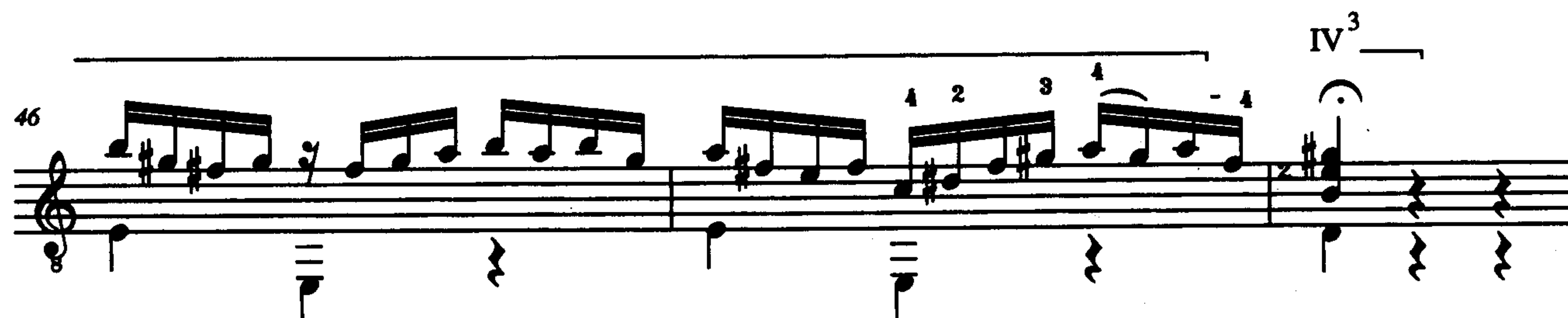
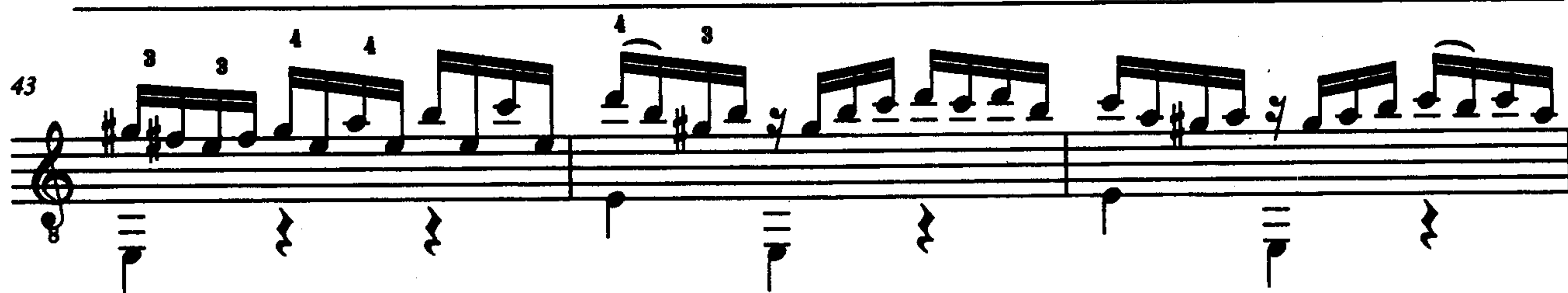
31 3 1 0 2 4 0 1 3 0 3 0 4 IV⁴ 4 2 4 1 0 0 2 4 1 0

34 V³ 1 4 4 2 0 VII⁵ 4 3 4 0 V³ 3 4 4 2 0

37 1 0 2 3 1 4 0 1 2 VI² 0 - 2 0 1 2 0 3 1 0 3 4 0 4 1 3 2 4 1 2 0 1 2

40 [tr] 2 0 3 1 0 3 0 V³ VII⁵ 2

3 - 1 4 3 2



Suite 2

Allemande

The musical score for the Allemande is written in a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked with a 'C' for common time. The score consists of 11 measures, with measure numbers 1 through 11 indicated at the beginning of each line. The notation includes a variety of note values, rests, and ornaments. Fingerings are indicated by numbers 1-4 above the notes. Trills are marked with [tr]. The score also includes several slurs and ties. The bass line is written in a simplified manner, often using whole notes and rests. The final measure (measure 11) ends with a double bar line and repeat dots.

Measure 1: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a whole note G3. A trill is indicated above the first note (G4). Fingerings: 2, 4, 3, 1.

Measure 2: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note D5, followed by a quarter note E5, a quarter note F#5, and a quarter note G5. The bass line consists of a whole note A3. A trill is indicated above the first note (D5). Fingerings: 2, 3, 2, 3.

Measure 3: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note G5, followed by a quarter note F#5, a quarter note E5, and a quarter note D5. The bass line consists of a whole note B3. A trill is indicated above the first note (G5). Fingerings: 2, 3, 2, 3.

Measure 4: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of a whole note C3. A trill is indicated above the first note (C5). Fingerings: 2, 3, 2, 3.

Measure 5: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note D3. A trill is indicated above the first note (F#4). Fingerings: 2, 3, 2, 3.

Measure 6: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of a whole note E3. A trill is indicated above the first note (C5). Fingerings: 2, 3, 2, 3.

Measure 7: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note F#3. A trill is indicated above the first note (F#4). Fingerings: 2, 3, 2, 3.

Measure 8: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of a whole note G3. A trill is indicated above the first note (C5). Fingerings: 2, 3, 2, 3.

Measure 9: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note A3. A trill is indicated above the first note (F#4). Fingerings: 2, 3, 2, 3.

Measure 10: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of a whole note B3. A trill is indicated above the first note (C5). Fingerings: 2, 3, 2, 3.

Measure 11: Treble clef, key signature of one sharp (F#). The melody begins with a quarter note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note C4. A trill is indicated above the first note (F#4). Fingerings: 2, 3, 2, 3.

(12)

4 1 4 1 3 0

tr

15

4 0 1 2 1 2 3 1 4 0 1 3

2 1 4 0 1 4 4 1 2 4 3

17

III 6

tr

II 4

[tr]

19

[tr]

V 5

21

VII 5

I 4

23

3

tr

Suite 2

Courante

The musical score for the Courante, Suite 2, is written for a single melodic line with a bass line. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 3, 6, 9, 12, and 15 indicated at the beginning of their respective lines. The notation includes various musical symbols such as eighth notes, sixteenth notes, and slurs. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. Trills are marked with [tr] above the notes. A trill with a grace note is marked with [tr] and a small 'v' above the note. A double bar line with repeat dots is used at the end of the piece. The bass line consists of whole notes and rests, providing a harmonic foundation for the melodic line.

3 1 2 2 4 3 1 4 1 2 0 1 3 1 0 0 1 2 3 1 0 4 1 4 3

6 1 4 0 1 4 1 4 2 2 3 2 0 4 3 1 4 1 4

9 0 1 0 0 1 2 1 4 4 3 0 2 0 1 3 4 1 2 4 2 4 1 2 3 2 1 1 4 1 4

12 II⁵ 3 4 3 4 3 0 0 2 3 4 2 1 2 3 4 1

15 3 0 2 4 4 0 0 2 4 1 2 4 [tr] [tr]

(16)

Staff 16-18: Treble clef, key of D major. Measures 16-18. Fingerings: 4, 1 2, 0 3 1 0, 3 4, 3 4, 0 4. Chords: IV³, V³. Rhythmic notation: eighth notes, quarter notes, and rests.

19

Staff 19-21: Treble clef, key of D major. Measures 19-21. Fingerings: 3 1 2, -3 2, 4 1 0 3 1 0, 4 3 -3 2, 3 4 0, 3 2, 3 4 1. Chords: III⁶, III⁵. Rhythmic notation: eighth notes, quarter notes, and rests.

22

Staff 22-24: Treble clef, key of D major. Measures 22-24. Fingerings: 2 3, 0 3 1, 0 4 1 3, 0, 1, [tr] 1, 4, 3. Chord: [tr]. Rhythmic notation: eighth notes, quarter notes, and rests.

25

Staff 25-27: Treble clef, key of D major. Measures 25-27. Fingerings: 1 3 4, 2, 1 2 0, 3, 1 2, 3 4 2 1, 2 3 2 3. Chord: V³. Rhythmic notation: eighth notes, quarter notes, and rests.

28

Staff 28-30: Treble clef, key of D major. Measures 28-30. Fingerings: 1 2 4, 2 3, 4, 3 4, 4 4, 2 3 4, 4. Chords: h IV⁶, V⁶. Rhythmic notation: eighth notes, quarter notes, and rests.

31

Staff 31-33: Treble clef, key of D major. Measures 31-33. Fingerings: 2 4, 3, 2 4, 0, 3 1 2. Chords: VII⁶, V³. Rhythmic notation: eighth notes, quarter notes, and rests.

Suite 2

Sarabande

The musical score for the Sarabande from Suite 2 is written in 3/4 time. It consists of a single melodic line in the treble clef and a bass line in the bass clef. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, and 25 indicated at the beginning of their respective lines. The notation includes various musical symbols such as notes, rests, trills (tr), triplets (circled 3), and fingerings (numbers 1-4). Some measures contain specific performance instructions or markings, such as [tr], [v], [2], and [3]. The bass line provides a steady accompaniment, often using simple chords or single notes. The overall style is characteristic of Baroque lute music.

Measure 1: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Bass line: G3 (half), B2 (half). Fingering: 1, 2, 3, 0, 1, 2, 2, 3, 4, 1, 3, tr.

Measure 5: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Bass line: G3 (half), B2 (half). Fingering: 2, [tr], [v], 4, 2, 0, 4, 2, 0, 2, 4, 3, tr, 0, 3, 2, 0, 3.

Measure 9: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Bass line: G3 (half), B2 (half). Fingering: 1, 4, 1, 1, 1, 4, 0, 1, [tr], [v].

Measure 13: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Bass line: G3 (half), B2 (half). Fingering: tr, 2-0, 1, 4, 1, tr, 2, 4, 2, 4, 3, 4, 1, 4, 1, 3.

Measure 17: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Bass line: G3 (half), B2 (half). Fingering: [tr], 1, 4, 0, 2, 3, 1, 4, 1, 3, 0, 4, 1, 0, 1, 3, [tr], 1, [tr], 3, 0.

Measure 21: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Bass line: G3 (half), B2 (half). Fingering: 3, 0, 2, III 4, ②, 0, 4, 0, 3, 4, ③, tr, 0, 0, 4, 2, 4, 0, 2, [v], [2].

Measure 25: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Bass line: G3 (half), B2 (half). Fingering: II 5, III 3, II 3, V 3, 4, 3, 1, 0, 3, 4, -4, 2, 4, 3, [tr], V 3, 3, 0.

Menuet I

Menuet I, measures 1-20. The score is written for guitar in 3/4 time, key of D major. It features a melody with various fingerings and a bass line with chords. Chord symbols VII⁴, V⁴, IV⁴, VII⁴, and V³ are indicated. The piece ends with a double bar line and the word "Fine".

Menuet II

Menuet II, measures 1-20. The score is written for guitar in 3/4 time, key of D major. It features a melody with various fingerings and a bass line with chords. Chord symbols II³ and II⁴ are indicated. The piece ends with a double bar line and the word "Fine".

Menuet I Da Capo

Suite 2

Gigue

0 3 2 1 4 1 1 4 4 0 1 4 1

6 0 2 0 1 1 4 1 III⁵ 0 3 1 4

12 2 I³ 4 1 4 1 2 0 4

17 4 1 2 1 0 2 4 3 III⁶ 3 4 0 V³ 4

22 0 VII⁴ 1 2 0 4 1 3 4 0 4 1

27 1 2 4 2 0 4 4 3 1 3 1 0 0 4 2 II⁵ 3 1 2 1 [tr] 2

(32) 1 3 4 0 1 0 4 4 1 0 1 0 4 0 2 0 4 0 1

Detailed description: This is a musical score for a piece titled 'Gigue' from 'Suite 2'. The score is written for a single melodic line on a treble clef staff with a 3/8 time signature. It consists of 32 measures, divided into eight systems of four measures each. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (numbers 0-4). Specific musical markings include Roman numerals (III⁵, I³, III⁶, V³, VII⁴, II⁵) and a trill symbol [tr]. The score is heavily annotated with fingerings and slurs to guide the performer. The key signature has one sharp (F#), and the time signature is 3/8.

Suite 2

39 0 1 0 4 2 0 [tr] 0 2 4 0 2 4 1 0 2 1 0 2 1 1 3 1

③ ④ ⑤

45

2 1 ③ 4 II 3 2 [tr]

3 1 0 1 4 2

0 2 1 0

51

56

4 2 4 1 2 0 4 1 4 0 3 4 3 0 3 1 0 1 3 1 3 0

2 3

66

2 4 1 1 3 2 3 0 1 2 3 1 4 2 4 2 2 4

3 2

4 2 2 4

3 1 4 2

4 1 1

71

3 1 4 3 1 2 4 -4 1 -1 0 4 1 0 3 1 3 2 1 3 0 4

8

3

2 4 4 2

7

3

Suite 2 (comparison score)

Edited and Arranged by
STANLEY YATES

BWV 1008
(orig. d-minor)

Johann Sebastian Bach
(1685-1750)

Prelude

This musical score presents a comparison between two arrangements of the Prelude from Suite No. 2, BWV 1008, by Johann Sebastian Bach. The score is written for Cello and Guitar, with the Cello part on the upper staff and the Guitar part on the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures, with measure numbers 1, 6, 11, 16, 21, 26, and 31 indicated at the beginning of their respective systems. The Cello part features a melodic line with various ornaments, including trills and grace notes, while the Guitar part provides a harmonic accompaniment with a steady eighth-note bass line. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and ornaments.

Suite 2 (comparison score)

36

41

46

51

56

60

Allemande

Suite 2 (comparison score)

This musical score is for a piece titled "Suite 2 (comparison score)". It is written for two staves, likely piano and a second instrument or voice. The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into six systems, each containing two staves. The first system starts with a treble clef and a key signature of one sharp. The second system begins with a measure number of 7. The third system begins with a measure number of 10 and includes a trill (tr) marking. The fourth system begins with a measure number of 13. The fifth system begins with a measure number of 17 and includes a trill (tr) marking. The sixth system begins with a measure number of 21 and includes a trill (tr) marking. The score concludes with a double bar line and a repeat sign.

Courante

This musical score is for a piece titled "Courante". It is written for two staves, likely piano and a second instrument or voice. The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into two systems, each containing two staves. The first system starts with a treble clef and a key signature of one sharp. The second system begins with a measure number of 7. The score concludes with a double bar line and a repeat sign.

Suite 2 (comparison score)

This block contains the musical score for Suite 2 (comparison score), consisting of six systems of music. Each system is written for two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and trills (marked 'tr'). Measure numbers 6, 11, 15, 19, 24, and 29 are indicated at the beginning of their respective systems. The music is characterized by intricate melodic lines in the treble and a more rhythmic, often chordal or harmonic, accompaniment in the bass.

Sarabande

This block contains the musical score for the Sarabande, a single system of music. It is written for two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and trills (marked 'tr'). The Sarabande is characterized by its slow tempo and the presence of trills in the treble staff.

Suite 2 (comparison score)

8

16

23

This section of the musical score for Suite 2 (comparison score) consists of three systems of staves. The first system starts at measure 8 and ends with a double bar line. The second system starts at measure 16 and continues. The third system starts at measure 23 and concludes the section with a final cadence. The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and trills (tr).

Mennet I

1

7

13

19

Fine

This section of the musical score for Mennet I consists of four systems of staves. The first system starts at measure 1. The second system starts at measure 7. The third system starts at measure 13. The fourth system starts at measure 19 and ends with a final cadence marked 'Fine'. The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and trills (tr).

Menuet II

Musical score for Menuet II, measures 1 through 19. The piece is in 3/8 time and D major. The notation is for a comparison score, featuring a treble and bass staff. Measures 1-6 show the first system, measures 7-12 the second, measures 13-18 the third, and measures 19-24 the fourth. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A trill (tr) is marked in measure 1. The piece concludes with a double bar line and a repeat sign.

Menuet I Da Capo

Gigue

Musical score for Gigue, measures 1 through 17. The piece is in 3/8 time and D major. The notation is for a comparison score, featuring a treble and bass staff. Measures 1-8 show the first system, measures 9-16 the second, and measures 17-24 the third. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A trill (tr) is marked in measure 1. The piece concludes with a double bar line and a repeat sign.

Suite 2 (comparison score)

This musical score, titled "Suite 2 (comparison score)", is written for two staves in 3/4 time. The score is divided into seven systems, each containing two staves. The first system begins at measure 25. The second system begins at measure 32, indicated by a "(32)" in the left margin. The third system begins at measure 40, marked with a "tr" (trill) in the left margin. The fourth system begins at measure 48, marked with a "tr" in the left margin. The fifth system begins at measure 56, marked with a "56" in the left margin. The sixth system begins at measure 63, marked with a "63" in the left margin. The seventh system begins at measure 70, marked with a "70" in the left margin. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and trills. The key signature is one flat (B-flat), and the time signature is 3/4. The score concludes with a double bar line and repeat dots at the end of the seventh system.

Arranged for Guitar by
STANLEY YATES

Suite 3

BWV 1009

Johann Sebastian Bach

(1685-1750)

Prelude

Suite 3

22

4 0 0 2 3

2 3

II⁵

4

0 3 0 4

2

1

1

[illegible]

34

4 2 4 3 0 1 4 3 1 3 4

8 2 1 2 4

The musical score for 'The Rose Tree' is presented on a grand staff. The treble clef part features a melody with various note values and rests, accompanied by fingerings (4, 2, 4, 3, 0, 1, 4, 3, 1, 3, 4) and slurs. The bass clef part provides a harmonic accompaniment with notes and rests, including fingerings (8, 2, 1, 2, 4) and a '2' marking. The key signature is one sharp (F#), and the time signature is 2/4.

37

4

3

2

8

Musical score for 'The Rose Tree' (Meisterlied). The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The melody continues with a quarter note G4, a quarter note F#4, and a quarter note E4. The final measure of the excerpt shows a quarter note D4, a quarter note C4, and a quarter note B3. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and bar lines. The number 37 is written at the beginning of the staff, and the numbers 4, 3, and 2 are written below the staff at different points. The number 8 is written below the staff at the beginning.

Suite 3

43

0 2 4 0

1 4

② 3 4

3 4

1

④

46

4 3 - 4 3 2 - 1 3 1 4 4 2

49

4 1 2 2-1 3 1 4 4 2 4 2 4

52

2 1 4 ③ 4 0 3 - 3 4

55

Example 55 is a 12-measure piece in 2/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line is written on a bass clef staff. The melody consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes. A circled '3' indicates a triplet in measures 9-10. The piece ends with a double bar line in measure 12.

58

III³

2 4

61

2 1 0 2 4 0 1 2 3 1 4 1

3

2

64 III^6

67

70

73 VII^5

76 II^3

81

85 II^3 tr $[\text{tr}]$

Suite 3

Allemande

The musical score for the Allemande from Suite 3 is presented in six staves, each containing a system of music. The notation includes various fingerings, trills, and articulations, with some measures marked with circled numbers (e.g., 3, 5, 7, 9, 11) and others with trill symbols (tr). The score is written in a single system, with measures numbered 1 through 11. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by its rhythmic complexity and the use of trills and other ornaments.

Staff 1: Measures 1-4. Fingerings: 3, 2, 4, 1, 2, 1, 2, tr, 4. Articulations: 3, 2, 3.

Staff 2: Measures 5-8. Fingerings: 3, 4, 1, 3, 2, [tr], 3, 0. Articulations: 1, 3, 3, 4, 2.

Staff 3: Measures 9-12. Fingerings: 1, tr, 2, 0, 3, 2, 1, II³. Articulations: 3, 2.

Staff 4: Measures 13-16. Fingerings: VII⁴, 1, -1, -1, -1, 3, 2, 1, 1, 3, 4, 3, 3, 4, 2, 3, 2, 4. Articulations: 1, 3, 1, 0.

Staff 5: Measures 17-20. Fingerings: 1, 4, 2, 0, 1, 4, 1, 4, 3, 4, 2, 1, 2, 4, -4, 2, 2. Articulations: 4, 2, 1, 3, 3, 1, 1.

Staff 6: Measures 21-24. Fingerings: 1, ⑤, 4, 1, 3, 0, 2, 4, 4, III⁴, II⁴, 2, [tr]. Articulations: 4, 2, 1, 3, -3.

Suite 3

(13)

Exercise 13 is a short piece in G major, 2/4 time. It consists of two staves. The treble staff begins with a repeat sign and contains several measures of music with various note values and fingerings. The bass staff provides a simple accompaniment with mostly quarter and eighth notes. The piece concludes with a trill in the treble staff.

23

③

3 4

0 1 0

1 4 3 0 1 4

[tr]

4 2 3 1

[tr]

④

⑤

- 2

4

3

2

- 2

4

0

Suite 3

Courante

Courante

5 10 15 20 25 30 35

II⁵ II⁴ II⁴ II⁵ II⁴ II³ II⁴

(40)

III²

②

46

II⁵

④

51

II⁵

IV⁴

II⁵

[tr]

56

②

61

③

67

III²

V³

③

73

⑤

79

⑤

Suite 3

Sarabande

1

5

9

12

15

19

22

2

Bourrée I

Musical score for Bourrée I, Suite 3, featuring guitar-specific notation such as fret numbers, fingerings, and trills. The score is written in treble clef with a key signature of one sharp (F#).

The score consists of several staves, each containing musical notation and guitar-specific instructions:

- Staff 1:** Measures 1-4. Includes a trill (tr) and a double bar line.
- Staff 2:** Measures 5-8. Includes a trill (tr) and a double bar line.
- Staff 3:** Measures 9-12. Includes a trill (tr) and a double bar line.
- Staff 4:** Measures 13-16. Includes a trill (tr) and a double bar line.
- Staff 5:** Measures 17-20. Includes a trill (tr) and a double bar line.
- Staff 6:** Measures 21-24. Includes a trill (tr) and a double bar line.
- Staff 7:** Measures 25-28. Includes a trill (tr) and a double bar line.

The score concludes with the word **Fine** at the end of the final staff.

Suite 3

Bourrée II

The musical score for "Bourrée II" is written for guitar, featuring a combination of standard musical notation and guitar-specific tablature. The piece is in 3/4 time and consists of 24 measures. The notation includes various fingerings (numbers 1-4), fret numbers (0-4), and techniques such as triplets (V³, III³, I⁴, III⁴, II³), trills ([tr]), and slurs. The score is divided into systems, with measure numbers 4, 7, 11, 15, 18, and 21 marking the beginning of new lines. The key signature has one sharp (F#), and the piece concludes with a repeat sign in the final measure.

4 2 1 3 4 1 1 3 V³ 4 3 0 2 4 2 1 III³ 1

4 2 1 2 4 2 0 1 4 3 1 4 2 4 1 3 I⁴ 2 4

7 - 4 4 2 4 2 [tr] 3 1 4 0 1 2 4 1

11 4 1 0 2 II³ [tr] 3 3 4 3 4 - 4

15 - 4 3 4 1 3 4 1 - 1

18 4 4 III³ 4 - 4 1 - 1 0 2 4 2 - 2

21 4 2 1 3 I⁵ III⁵ 4 2 ③ 1 2 4 4 1 - 1 0 2 1 0 [tr]

Bourrée I Da Capo

Gigue

III² V³

7 13 19 25 31

[tr]

④

②

Suite 3

37

1 3 4 1 2 0 ② ⑤ 1

43

-2 0 1 2 1 4 0 2 0 ① ③ 0 2

(48)

4 4 0 4 2 0 1 2 0 3 ② ③ 0 3

54

4 3 0 4 2 3 4 4 2 1 0 ③ ③ ⑤ 2 0 2

60

1 4 4 0 ③ ③ ⑤ 2 0 2

67

1 3 4 3 4 3 -4 2 0 4 ③ ④ 1 0 4

Suite 3

73

79

85

91

97

103

Suite No. 3 (comparison score)

Edited and Arranged by

STANLEY YATES

BWV 1009

(orig. C-major)

Johann Sebastian Bach

(1685-1750)

Prelude

This musical score is a comparison score for the Prelude from Suite No. 3, BWV 1009, by Johann Sebastian Bach. It is arranged for Cello and Guitar. The score is written in C major and 3/4 time. It consists of 36 measures, divided into eight systems of four measures each. The Cello part is written in the alto clef, and the Guitar part is written in the treble clef. The score includes fingerings, bowings, and articulations. The first measure of the Cello part is marked with a '1' and an accent. The first measure of the Guitar part is marked with a '1' and an accent. The score is arranged in a comparison format, allowing for a direct comparison of the two instruments.

Cello

Guitar

1

6

11

16

21

26

31

Suite 3 (comparison score)

This musical score, titled "Suite 3 (comparison score)", is written for two staves in G major (one sharp) and 3/4 time. The score is divided into eight systems, each containing five measures. The first staff of each system is marked with measure numbers 36, 41, 46, 51, 56, 61, 66, and 71. The notation includes a variety of rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The second staff of each system typically features a more rhythmic accompaniment with eighth and sixteenth notes, sometimes including triplet markings. The overall structure suggests a comparison between two different musical treatments of the same material.

Suite 3 (comparison score)

76

83

Allemande

3

6

9

12

Suite 3 (comparison score)

This block contains the first system of a musical score for Suite 3. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff starts at measure 14 and includes a trill (tr) marking. The third staff starts at measure 17 and also includes a trill (tr) marking. The fourth staff starts at measure 20 and includes a trill (tr) marking. The notation is dense with many sixteenth and thirty-second notes, and rests. The system concludes with a double bar line and repeat dots.

Courante

This block contains the second system of a musical score for the piece 'Courante'. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff starts at measure 8. The third staff starts at measure 16. The notation is dense with many sixteenth and thirty-second notes, and rests. The system concludes with a double bar line and repeat dots.

Suite 3 (comparison score)

This musical score is for Suite 3 (comparison score) and consists of eight systems of music. Each system is written for two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures by vertical bar lines. Measure numbers 24, 32, 40, 48, 55, 62, 70, and 78 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. A trill (tr) is marked above a note in the 48th measure. The score concludes with a double bar line and a repeat sign at the end of the eighth system.

Suite 3 (comparison score)

Sarabande

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in 3/4 time. The key signature has one sharp (F#). The piece is divided into measures, with measure numbers 1, 7, 13, and 19 indicated. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and repeat dots.

Bour[r]ée I

The image displays a musical score for the song "The Rose Tree." The score is written for two voices, Soprano and Alto, and a Piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into three systems, each with a measure number (1, 7, and 14) in the left margin. The Soprano part is written on a single staff, the Alto part on a single staff, and the Piano accompaniment on a grand staff (treble and bass staves). The music features a variety of note values, including eighth and sixteenth notes, and rests. Trills are indicated by "tr" above certain notes. The score concludes with a double bar line and repeat dots.

Suite 3 (comparison score)

Musical score for Suite 3 (comparison score), measures 22-31. The score is written for two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests. A trill (tr) is marked above the final note of the upper staff. The piece concludes with a double bar line and the word "Fine" below the staff.

Bour[r]ée II

Musical score for Bour[r]ée II, measures 7-19. The score is written for two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests. Trills (tr) are marked above the first and last notes of the upper staff. The piece concludes with a double bar line and the text "Bou[r]rée I Da Capo" below the staff.

Gigue

Musical score for Gigue, measures 11-20. The score is written for two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests. A trill (tr) is marked above the final note of the upper staff.

Suite 3 (comparison score)

22

33

44

54

65

76

87

98

Suite 4

Arranged for Guitar by
STANLEY YATES

BWV 1010
(orig. Eb-major)

Johann Sebastian Bach
(1685-1750)

Prelude

1

5

9

13

17

21

25

VI³ VII³

29

33

37

41

45

49

51

II⁴ IV⁴ II⁶ IV⁶

II⁶ IV⁶

[tr]

Suite 4

54 h IV^6

57

59 IV^6

61 IV^6 [tr]

64 II^4

68 IV^2

71 I^3

74

② ③ ⑤

1 -1 2 3 2 4 0 0

II⁴

1 2

77

IV³

④ ②

4 2 4 3 0 1 2 3 0 -3 4 0 1 2 0 3

80

III⁴

③ ④ ②

4 1 4 3 1 2 0 -1 3 -3 2 1 2 [tr]

3

82

h II⁴ h II⁴

4 0 2 3 0 2

86

II³

2 4

4 2 4 1 2 0 2 3 0 2 3

89

② ③

1 2 0 2 4 1 2 0 2 3 0 4 1 4 2 1 tr 0 1 4 0 2 1 4 2 3 1

II³

Suite 4

Allemande

0 4 3 0 1 4 ③ 1 4 0 2 1 4 1 4 0 3 1 3 1 2 tr

3 1 4 1 -1 2 1 0 2 0 2 4 I⁵ II⁵ 3 1 3 0 1 3 4 1

3 3 4 1 4 2 4 0 2 4

6 3 0 2 3 1 2 -1 1 2 2 1

8 2 2 4 2 0 2 1 2 1 4 1 -1 4 2 4 1 3 0 4

1 1 -1 3 -3 1 1 1 1

IV⁴ ③ 4 4 2 1 4 0 ② 3 0 2 1 4 1 -1 3 4 [tr] 1 4 3 1 2 4 2 2 4

11 1 3 0 3 4 2 4 0 2 1 4 1 -1 3 4 [tr] 1 4 3 1 2 4 2 2 4

⑤ ④ 2 1 2 4

14 1 3 0 3 4 2 4 0 2 1 4 1 -1 4 1

2 2 0 1 2 2

(16) 0 1 4 0 3 1 1 1 2 2 3 2 1 -1 4

3 3 3

This musical score is for Suite 4, measures 19 through 40. It is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and articulation marks. Chord symbols are placed above the staff at specific measures: II⁶, I⁶, IV⁴, II³, I³, II⁴, II⁵, IV⁶, and II⁴. Measure numbers 19, 21, 24, 27, 30, 33, 36, and 39 are indicated at the start of their respective lines. Trills are marked with [tr] above the notes in measures 39 and 40. The piece concludes with a double bar line and repeat dots in measure 40.

Suite 4

Courante

Courante

0 1 2 0 3 Π^3 4 3 0 Π^3 3 4 Π^5

5 2 3 4 1 2 1 2 0 2 4 1 -1 4 1 3 4 3 1 3 2 4 1 2

9 2 0 1 4 Π^5 4 3 4 3 3 4 3 4 2 3 4 3 $\textcircled{4}$ $\textcircled{2}$ IV^5

13 4 4 2 3 0 4 Π^4 IV^4 3 4 2 0 4

17 Π^4 3 [tr] Π^5 4 3 4 4 4 4 4

21 VII^6 4 3 0 2 3 0 4 [tr] 2 4 0 2 3 0 2 4

25 0 1 [tr] 4 2 [tr] 1 4 3 1 tr 1

29 3 2 - 3 4 2 1 tr - 3 3 4 2 4 3 IV^4 Π^5 3

33 Π^4 3 4 2 3 4 1 0 2 -1 2 -1 0 2 1

37 3 2 4 2 3 1 4 3 1 0 2 1 4 0 3 I^2

41 Π^2 0 2 I^6 Π^6 4 1 3 4 3 2 0 3 2 3 2 0 2 1 4 2

45 1 2 2 2 1 2

49 3 0 1 4 0 Π^4 1 0 1 4 0 1 2 - 2 1 3 0

53 0 4 3 0 3 1 4 2 2 1 Π^3 4 2 4 tr

57 4 1 1 0 0 1 4 0 3 2 1

61 [tr] 3 2 4 1 2 2 1 0 2 3 2 4 1 tr [tr]

Suite 4

Sarabande

1

2 -2

2

0 3 2

2 -2

2

2

4 1

3

VI⁶

IV⁶

6

0 2

3

4 2

4

0 0

③

1 4

2

0 0

⑥

10

1 4

1 ②

2

4 2 0 3

1 3 4

2 1

[tr]

4

0 4

0 2 1

15

I⁴

II²

4 1 4 2 0

2 3

0 1

2

I³

II³

II⁵

IV⁵

[tr]

2 7

3

20

II⁶

2 1 -1

1 4 1 4

2 0 2

3

2 4 1 0

⑤

25

1 2

1 2

3 4 1

3

3 1

3 4 0

0 3 ③

④

⑤

29

1 4 0 1

3 1 3 4

0

2 1 0 1

3 1

II⁴

2

⑤

2

0

3

3 4

3

4

0 1

[tr]

[this page intentionally without music]

Suite 4

Bourrée I

Bourrée I

1 3 1 2 0 1 2 2 3 1 2 0 2 3 1 2

4 2 1 1 2 4 3 0 2 -1 2 4

8 4 3 1 3 4 1 3 4 1 3 4 1 3 4 1 0 3

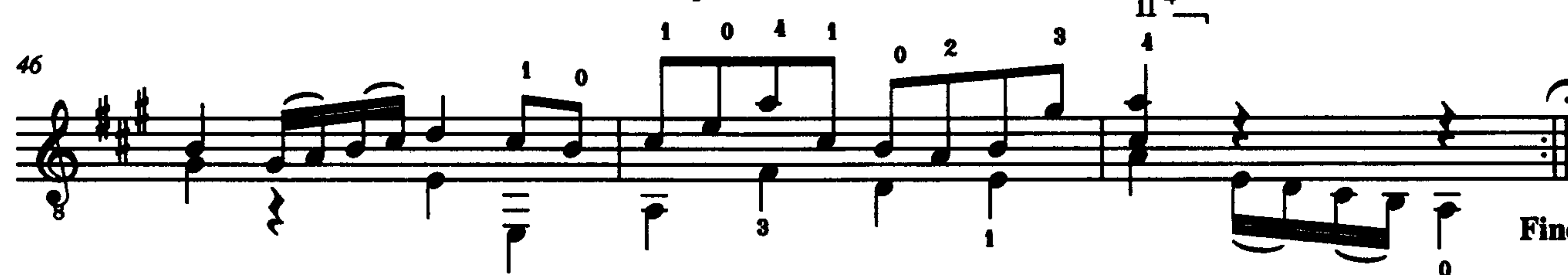
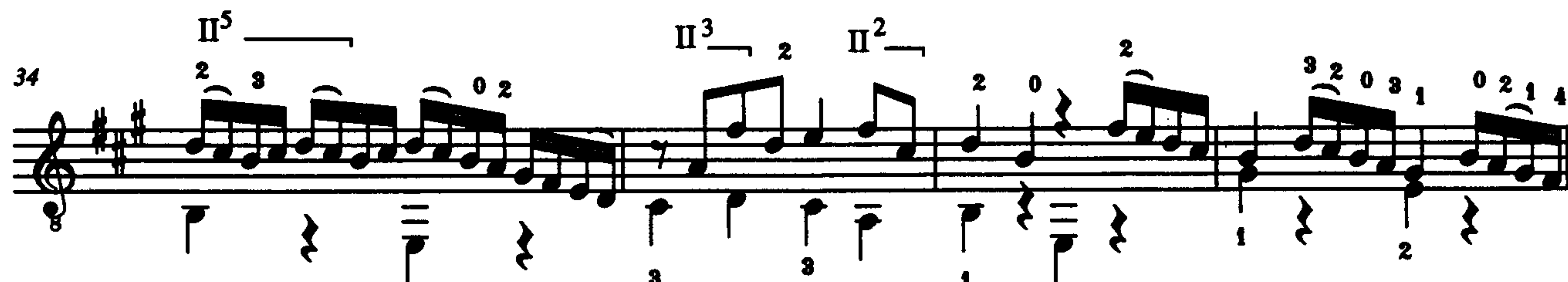
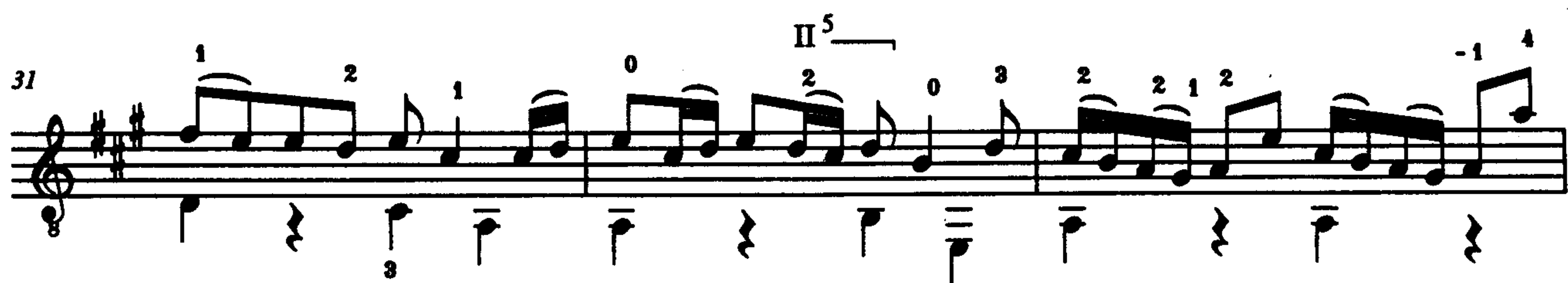
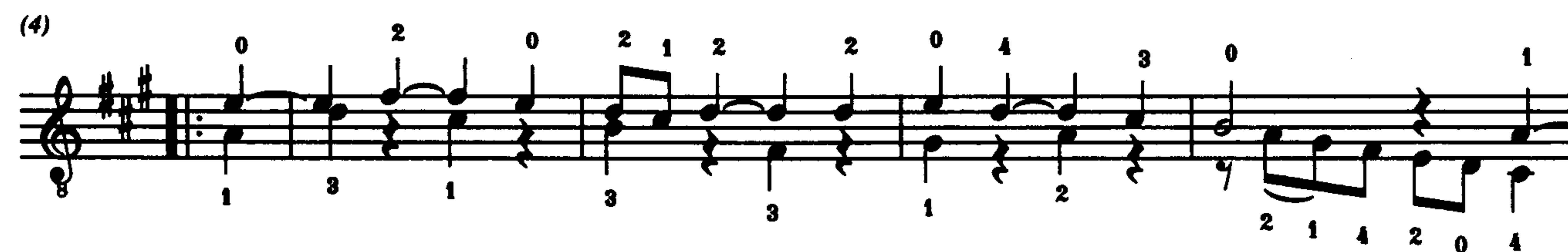
12 2 2 1 2 1 3 2 2 1 0 2 1 4 2 1 4 3 1

16 1 0 1 4 2 0 2 1 6 4 3 3 2 4 1 2 4

19 2 4 3 4 2 0 3 2 3 0 3 1 3 2 3 4 0 3 1 2 0 1 2 6 4 1 3 0

23 1 2 4 0 2 1 0 4 1 0 1 3 1 4

27 0 3 3 1 0 1 4 2 1 0 1 4 2

**Bourrée II****Bourrée I Da Capo**

Suite 4

Gigue

Handwritten musical score for Gigue, Suite 4. The score is written on a single staff in treble clef, key of D major (two sharps), and 3/8 time. The piece consists of 20 measures, divided into four systems of five measures each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Ornaments are marked with a stylized 'y' symbol. Bar lines are present at the end of each measure and at the end of each system. The score is written in a clear, legible hand.

Measures 1-5: Measure 1 starts with a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 1 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 2 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 3 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 4 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 5 has a treble clef, key signature of two sharps, and a 3/8 time signature.

Measures 6-10: Measure 6 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 7 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 8 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 9 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 10 has a treble clef, key signature of two sharps, and a 3/8 time signature.

Measures 11-15: Measure 11 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 12 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 13 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 14 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 15 has a treble clef, key signature of two sharps, and a 3/8 time signature.

Measures 16-20: Measure 16 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 17 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 18 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 19 has a treble clef, key signature of two sharps, and a 3/8 time signature. Measure 20 has a treble clef, key signature of two sharps, and a 3/8 time signature.

22

3 1 0 2 3 - 3 1 0 4

4 4 2 2 3 2 3

II³ I³

25

4 - 2

0 4 1

[tr]

1 4 1

II⁴

28

2 0 1 2 3

1 2 3

1 2 3

31

0 2 4 1 2 1

2 4 1 2 1

2 0 2

I⁴

34

1 4

3 1 3 0 1

0 3 4

II⁴

37

1 0

0 1 1 2

3 1 0 3

II⁵ IV⁵ II⁵

40

1 4 3 4

2 1 3 4 2 1 4

1 0 4 1

II⁴

Suite 4 (comparison score)

Edited and Arranged by
STANLEY YATES

BWV 1010
(orig. Eb-major)

Johann Sebastian Bach
(1675-1750)

Pr[a]eludium

Cello

Guitar

1

7

14

20

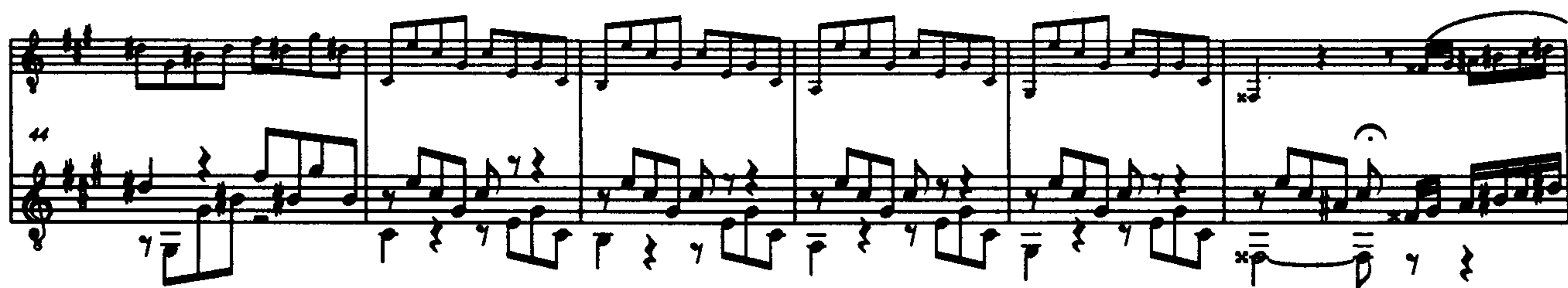
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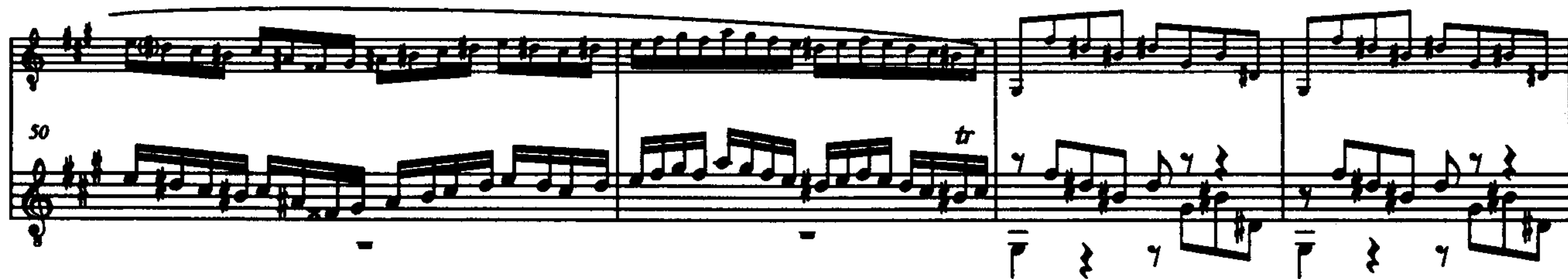
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Suite 4 (comparison score)

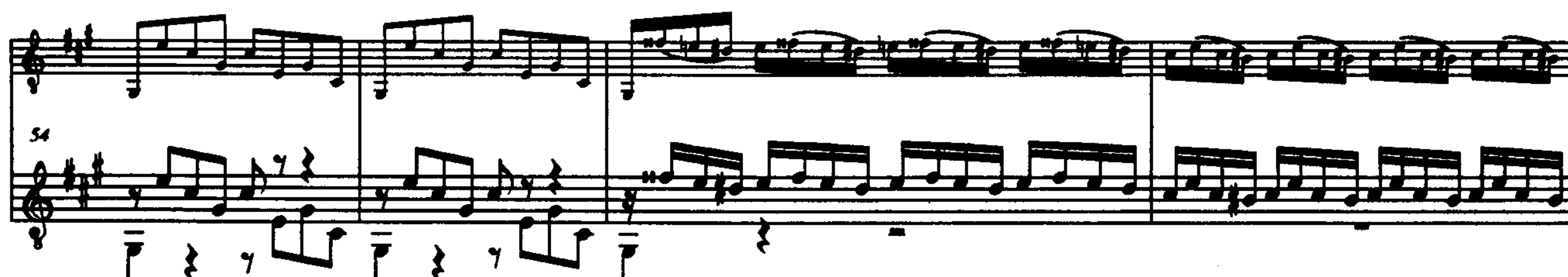
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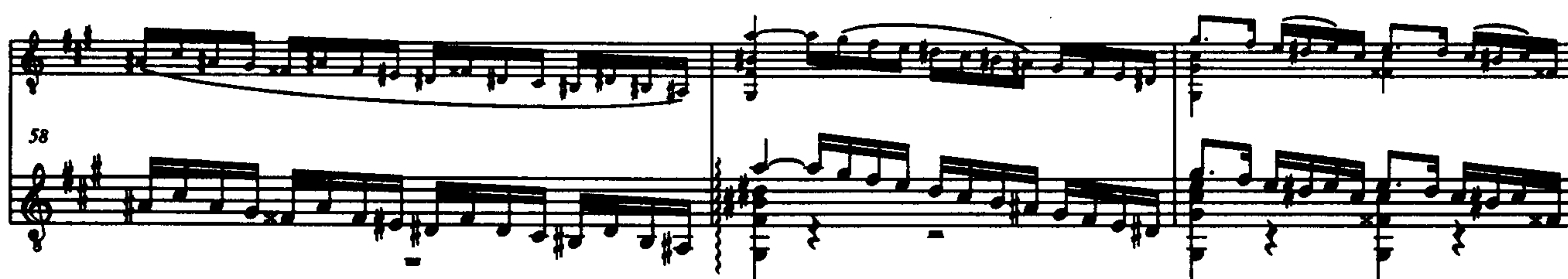
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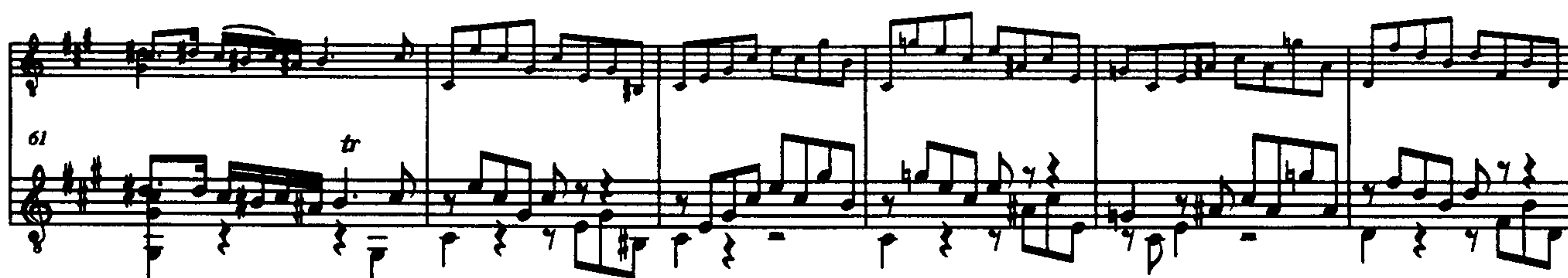
54



58



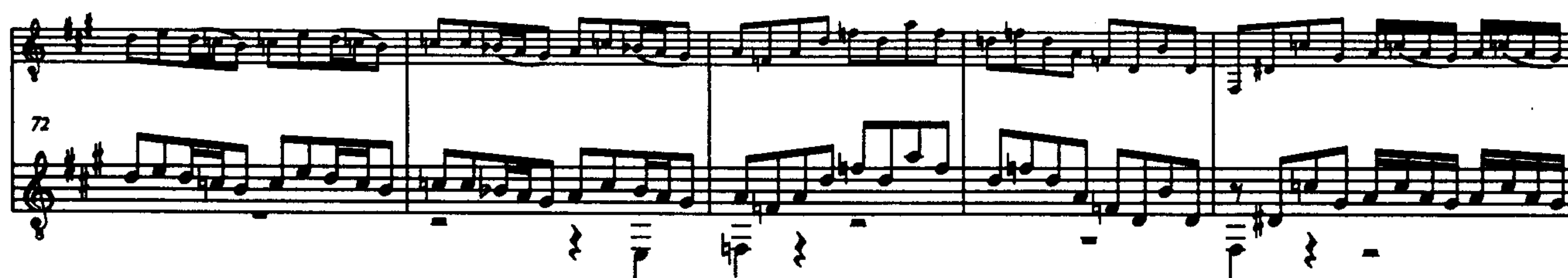
61



67



72



77



Suite 4 (comparison score)

Measures 82-87 of the comparison score. The music is in 3/4 time with a key signature of two sharps (F# and C#). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. Measure 82 is marked with the number 82. Measure 87 is marked with the number 87. Trills (tr) are indicated above the final notes of measures 85 and 86.

Allemande

Measures 1-16 of the Allemande. The music is in 3/4 time with a key signature of two sharps (F# and C#). The upper staff contains the main melody, and the lower staff provides a rhythmic accompaniment. Measure 1 is marked with the number 1. Measure 5 is marked with the number 5. Measure 9 is marked with the number 9. Measure 13 is marked with the number 13. Measure 16 is marked with the number (16). Trills (tr) are indicated above the final notes of measures 4 and 10.

Suite 4 (comparison score)

21

25

29

33

37

Courante

7

Suite 4 (comparison score)

14

21

28

35

43

50

57

Sarabande

1

9

17

25

The Sarabande section is written in 3/4 time with a key signature of one sharp (F#). It consists of 25 measures. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and single notes. Measure numbers 1, 9, 17, and 25 are indicated at the start of their respective staves. A trill (tr) is marked above a note in measure 17.

Bour[r]ée I

6

11

The Bour[r]ée I section is written in 3/4 time with a key signature of one sharp (F#). It consists of 11 measures. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and single notes. Measure numbers 6 and 11 are indicated at the start of their respective staves. A trill (tr) is marked above a note in measure 11.

Suite 4 (comparison score)

A musical score for Suite 4 (comparison score) consisting of six systems of two staves each. The first staff of each system is in treble clef, and the second is in bass clef. The key signature is one sharp (F#). The score includes measure numbers 17, 22, 28, 33, 39, and 44. The notation includes various note values, rests, and slurs. The piece concludes with a double bar line and the word "Fine" at the bottom right of the sixth system.

17

22

28

33

39

44

Fine

Bour[r]ée II

A musical score for Bour[r]ée II consisting of two staves. The first staff is in treble clef, and the second is in bass clef. The key signature is one sharp (F#). The notation includes various note values, rests, and slurs. A trill (tr) is indicated above a note in the second staff.

tr

6

tr

This system contains measures 6 through 15 of the piece. It features a treble and bass staff in G major (one sharp). The melody in the treble staff is composed of eighth and sixteenth notes, with a trill (tr) in measure 14. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a repeat sign.

Bourrée I Da Capo

Gigue

1

7

10

13

16

tr

This section contains the musical score for the Gigue, spanning measures 1 through 16. It is written for treble and bass staves in G major. The piece is characterized by a fast tempo and a complex, rhythmic melody. The score includes measure numbers 1, 7, 10, 13, and 16 at the beginning of their respective systems. The bass staff features a consistent eighth-note accompaniment. The piece concludes in measure 16 with a trill (tr) in the treble staff.

Suite 4 (comparison score)

This musical score is for Suite 4 (comparison score), measures 19 through 40. It is written for a piano and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into measures 19, 22, 25, 28, 31, 34, 37, and 40. The notation includes various musical symbols such as notes, rests, and accidentals. A trill (tr) is indicated in measure 19 and measure 25. The score is presented in a comparison format, showing the original notation and a simplified version below it.

19

22

25

28

31

34

37

40

22

1 3 4 1

24

2 4 3 1 2 4 0 1 2 4 1 0 1 -1 2 3 0

26

II⁵ [Presto] tr

1 4 4 3 2 4 1 3 2 4

31

2 0 1 3 4 2 4 2 1 1 4 1 2 4 2 1 3

36

4 2 2 1 1 -1 0 4 3 1 -1 4 3 1 -1 2

42

1 2 -2 4 1 2 1 0 1 2 2 4 1 3 4

47

4 1 4 2 2 -2 1 3 1

53

3 4 1 2 4 2 2 1 2 3 1 4 1 0 2 2

22

1 3 4 1

24

2 4 3 1 0 1 2 3 0

26

II⁵ [Presto]

1 4 4 3 2 4 1 3 2 4

31

2 0 1 3 4 2 4 2 1 1 4 1 2 4

36

4 2 2 1 1 -1 0 4 3 1 -1

42

1 2 -2 4 1 2 1 0 1 2 2 4 1 3 4

47

4 1 4 2 2 -2 1 3 1

53

3 4 1 2 4 2 2 1 2 3 1 4 1 0 2 2

Suite 5

59 4 2 3 0 1 4 1 4 1 3 0 4 ②

64 4 0 1 - 1 3 III⁶ 2 4 3 2 4 3 I⁴ III³ 2 3 2 4 2 1 0

70 4 2 1 3 2 4 2 I³ III³ I² 3 4 3 - 3

75 2 3 3 1 0 3 0 2 3 - 3 III⁶ [tr] III³

80 ② 4 2 1 III³ ② 4 2 1 2 3 2 4 - 3 - 3

85 V³ III³ II³ III³ 2 4 4 - 4

90 1 0 II³ III³ 1 2 4 1 3 4 1 0 1 3 4 0 0 4

95 0 1 3 I² 2 3 III³ 3

2 4 0 2 4 - 4 - 4 1 - 1 2

100

106

111

116

121

126

131

136

Suite 5

141 I⁴

146

151

156

161

166

171

176

181

V³ ① I⁴ ②

4 2 0 3 4 3 [tr] 3 4 0 2 1 4 2 1 2 1 4 1 2 0

186

3 4 2 4 2 2 1 0 1-1 0 3 1 3 1 0 3 1 4 3 1

191

III⁵ 3 0 4 0 4 3 0 2 1 3 4 2 1 4 2 1

196

III⁵ 2 1 0 1 4 3 4 III⁶ 4 4 1 3

202

2 0 1 4 2 1 3 2 1 3 2 1 0 3 1 0 4 4 1 3

207

2 1 0 1 2 4 2 1 2 0 [tr] 3 0 4 1

212

1 0 2 4 3 4 II⁵ 3 2 0 4 2 0 4 4 1 0

218

0 2 1 4 2 II³ III³ 3 2-2 1 2 1 3 2 1 2 1 2 0 3 0 4 0 [tr] III³

Suite 5

Allemande

4

3

5

7

10

13

16

0

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

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990

991

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Suite 5

(18)

1

III³

21

[tr]

I²

24

II⁵

III⁵

26

I⁴

28

I²

31

V³

34

II³

III³

Suite 5

Courante

This musical score is for a piece titled "Courante" from "Suite 5". It is written for guitar, as evidenced by the use of fret numbers (0-4) and specific fingerings (1-4) throughout the piece. The score is organized into measures, with measure numbers 3, 5, 8, 10, 12, 14, and 17 clearly marked at the beginning of their respective lines. The notation includes a variety of musical symbols: eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). Technical instructions for the performer are provided, including fingerings (e.g., 1, 2, 3, 4, 0), slurs, and specific techniques like trills (*tr*) and triplets (*III*). The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The score concludes with a final measure marked with a double bar line and a circled 4, indicating a fourth ending.

19

III⁵

III³

22

III³

Sarabande

1

5

III⁴

I²

9

② ③ ④

② ③

③

13

17

Suite 5

Gavotte I

III³ III⁶ II⁵

4 III⁵ IV⁵ I⁵ III⁵ h I⁶ III⁶

8 3 4 4 3 1 4 0 - 4 - 4 3 4 1 3 III⁶

12 I⁴ ③ III²

16 I⁴ I⁵

20 I⁶ h I⁶ III⁶ [tr] ④

24 I² I⁵ III⁵ V⁵ VI⁵ ④

28 II³ III⁴ I⁴

32

Fine

Gavotte II

II⁵

3

III⁵ V⁵ ④

6

② ② ②

10

III⁴ ③ 4 - 2

13

III⁴ ③ 4 - 2

16

V⁵ ③ 4 - 2

19

III⁵ V⁵ ③ 4 - 2

Gavotte I Da Capo

Suite 5

Gigue

3 2 4 1 2 1 2 0 2 0 2 3 0

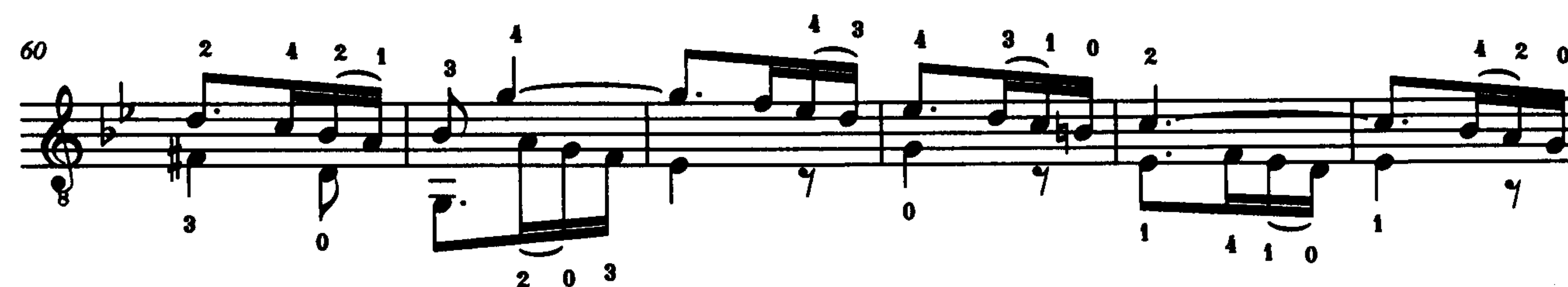
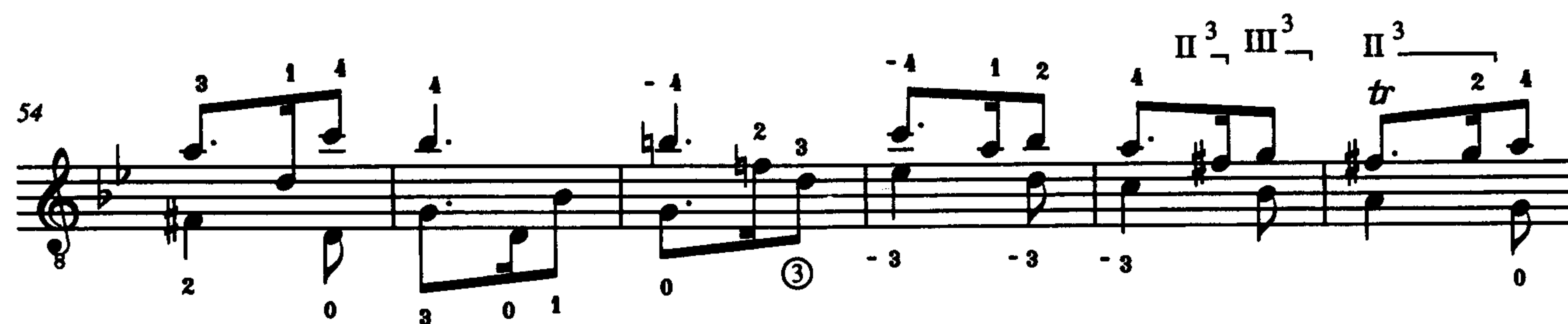
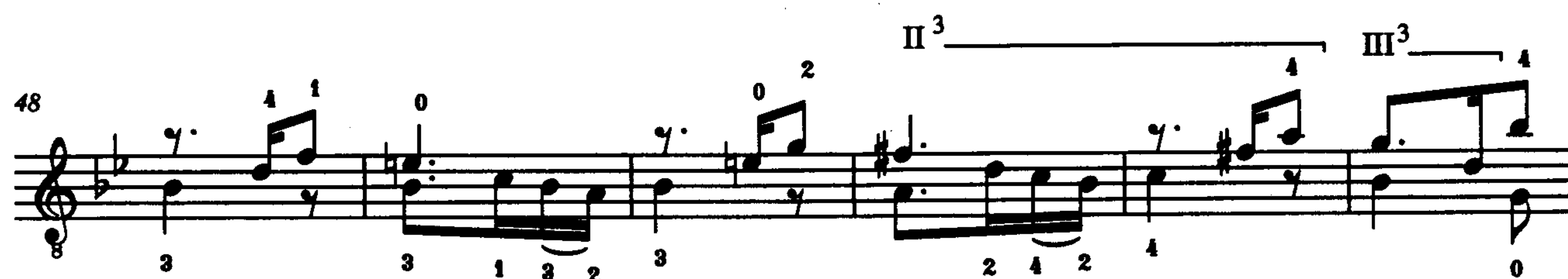
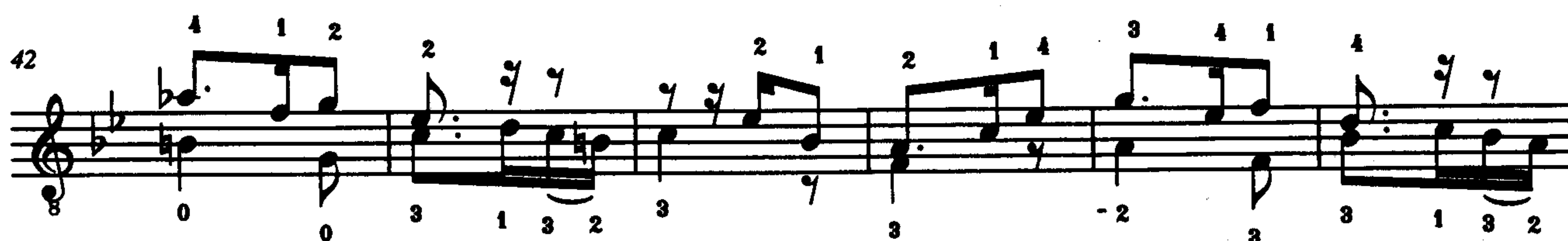
7 [tr] ④ 2 4 2 1 2 3 0 3 2 4 2 II⁵ 4 3 2 4

13 III⁵ IV⁵ 1 3 4 4 1 4 III⁵ ② 2 4 I⁴ 3 4 3 4 0 3 1 0

19 III³ 1 4 1 1 3 4 I⁴ III⁴ 4 1 3 2 0 2 2

(24) 2 3 4 1 4 1 2 1 4 4 0

30 1 2 4 2 0 1 4 - 4 1 0 1 4 1 - 1 4 1 III³



Suite 5 (comparison score)

Edited and Arranged by
STANLEY YATES

BWV 1011*
(orig. c-minor)

Johann Sebastian Bach
(1675-1750)

Prelude

The musical score is presented in five systems, each containing three staves for Cello, Guitar, and Lute. The first system is marked with a '1' on each staff. The second system is marked with a '5'. The third system is marked with a '10'. The fourth system is marked with a '14'. The fifth system is marked with a '19'. The score includes various musical notations such as notes, rests, trills (tr), and slurs.

* lute version BWV 995, original key g-minor

Suite 5 (comparison score)

23

First system of the musical score, measures 23-25. The treble staff features a melodic line with trills (tr) and slurs. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

26

[presto]

très vite

Second system of the musical score, measures 26-33. Measure 26 includes a trill (tr). Measure 27 contains the tempo marking *[presto]*. Measure 28 contains the marking *très vite*. The music continues with rapid sixteenth-note passages.

34

Third system of the musical score, measures 34-42. This system continues the rapid sixteenth-note passages in both staves, maintaining the high tempo.

43

Fourth system of the musical score, measures 43-51. The rapid sixteenth-note passages continue, with some rests in the bass staff.

52

Fifth system of the musical score, measures 52-60. The rapid sixteenth-note passages continue, with some rests in the bass staff.

61

Sixth system of the musical score, measures 61-68. The rapid sixteenth-note passages continue, with some rests in the bass staff.

Suite 5 (comparison score)

This image displays a musical score for 'Suite 5 (comparison score)', consisting of six systems of music. Each system is written for two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Measure numbers 70, 79, 88, 96, 105, and 113 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'tr' (trill). The music features a complex interplay of melodic lines and harmonic support across the two staves.

Suite 5 (comparison score)

121

This system contains measures 121 through 130. It features a treble and bass staff with a key signature of one flat. The music is characterized by dense, continuous sixteenth-note passages in the treble, while the bass staff provides a steady accompaniment of eighth notes.

130

This system contains measures 131 through 139. The melodic intensity in the treble staff continues with rapid sixteenth-note runs, and the bass staff maintains its rhythmic accompaniment with eighth notes.

139

This system contains measures 140 through 148. The texture remains consistent with the previous systems, featuring fast sixteenth-note figures in the treble and eighth-note accompaniment in the bass.

148

This system contains measures 149 through 157. The rapid sixteenth-note passages in the treble staff are a defining feature of this section, supported by the eighth-note bass line.

157

This system contains measures 158 through 166. The musical texture is maintained, with the treble staff showing continuous sixteenth-note activity and the bass staff providing eighth-note accompaniment.

166

This system contains measures 167 through 176. The final system on the page shows the continuation of the rapid sixteenth-note melodic lines in the treble and the eighth-note accompaniment in the bass.

Suite 5 (comparison score)

174

This system contains measures 174 through 182. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef, and a bottom staff with a bass clef. The music consists of continuous eighth-note patterns in the upper staves and a more complex, syncopated bass line. A trill (tr) is marked above the final note of measure 182 in the top staff.

183

This system contains measures 183 through 190. It continues the musical themes from the previous system. The notation includes various rhythmic values and accidentals, with a trill (tr) also appearing in measure 190 of the top staff.

191

This system contains measures 191 through 200. The musical texture remains consistent with the previous systems, featuring intricate eighth-note passages and a syncopated bass line.

199

This system contains measures 199 through 206. The notation shows a continuation of the complex rhythmic patterns, with a trill (tr) marked in measure 206 of the top staff.

207

This system contains measures 207 through 214. The musical score continues with similar rhythmic complexity and melodic lines across the three staves.

215

This system contains measures 215 through 222, which is the final system on this page. It concludes the musical passage with a trill (tr) in the top staff of measure 222.

Allemande

Suite 5 (comparison score)

4

7

11

15

19

[sic.]

Suite 5 (comparison score)

System 1, measures 22-24. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, including a trill marked 'tr' in measure 23. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes. Measure numbers 22, 23, and 24 are indicated on the left.

System 2, measures 25-27. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, including a trill marked 'tr' in measure 26. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes. Measure numbers 25, 26, and 27 are indicated on the left.

System 3, measures 28-30. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, including a trill marked 'tr' in measure 29. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes. Measure numbers 28, 29, and 30 are indicated on the left.

System 4, measures 31-33. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, including a trill marked 'tr' in measure 32. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes. Measure numbers 31, 32, and 33 are indicated on the left.

System 5, measures 34-36. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, including a trill marked 'tr' in measure 35. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes. Measure numbers 34, 35, and 36 are indicated on the left.

Courante

Suite 5 (comparison score)

7

tr

7

10

tr

tr

(12)

7

16

tr

tr

tr

Suite 5 (comparison score)

19

tr

22

tr

tr

Sarabande

1

7

14

Gavotte I

Suite 5 (comparison score)

5

10

16

21

26

tr

8va

Suite 5 (comparison score)

31

Fine

Gavotte II

7

10

13

16

19

Gavotte I Da Capo

Gigue

10

Suite 5 (comparison score)

19 25

This system contains measures 19 through 25. It features a treble and bass staff with a key signature of two flats. Measures 19-24 are marked with a repeat sign. Measure 25 begins a new phrase. The bass line includes a long, low note in measure 19.

28

[Vol 2x]

This system contains measures 28 through 36. It begins with a dynamic marking of *[Vol 2x]*. The music continues with a treble and bass staff, showing a steady melodic and harmonic progression.

37

This system contains measures 37 through 45. The notation includes various rhythmic values and accidentals, maintaining the two-flat key signature.

46

This system contains measures 46 through 54. The melodic lines in both staves show more complex rhythmic patterns, including eighth and sixteenth notes.

55

tr

This system contains measures 55 through 63. It includes trills, indicated by the 'tr' marking above certain notes in the treble staff.

64

tr

This system contains measures 64 through 72. It also features trills, marked with 'tr'. The system concludes with a double bar line and repeat dots.

Suite 6

Arranged for Guitar by
STANLEY YATES

BWV 1012
(orig. D-major)

Johann Sebastian Bach
(1685-1750)

Prelude

1

0 0 0 3 0 1 0 2

[f] 4 4 4 4 p f 4 4

⑤

4

Π⁴

0 2 -2 4 1 2-4 2 Π² 2 0 Π⁵ 2 0 Π³ 2

p [f] 3 3

7

③

0 4-2 0 1 2 2 Π⁴ 0 2 4 4 3 4 2 4 3

3 0 3 0

10

4 1 0 1 1 1 2 0 4

13

1 2 0 1 2 3 1 2 3 1-1 3

16

Π⁵ 2 2 1 2 4 1 2 1 -2 1 0 2 -1 0 3 -1 0 Π⁴ I⁴ 2 4 3

0 3 4 2

19

0 1 0 1 3 0 3 0 1 2 0 3 0 2 4 1 2 3 1-1 3

③ ② ③

4 0 1 2 3 1 2 4 3

Suite 6

22

1 4 -1 2 3 1 2 4

③

2 0 1 -1 3 4 3 1 -1 2 1 -1 3 4 3 1 -1

28

4 3 4 2 4 3 ③ - 3 0 4 ② 2 1 2 1 ③ 4 1 3 1 1 4 3 1

37

VI⁴

2

1 0 2 1 0 0 ③ ②

3 0 2

0 4 2

0 0 2 0 4 0

4

⑤

1 1

2 4 0 2

40

1 2 0 4 0 2 1 2 1 1 1 1

②

46 $h\Pi^5$ Π^5 Π^4

49 Π^5 Π^4 Π^4

52

55

58 ③ ③

61

64 Π^4

67 ③ ② ② ③ ② ①

Suite 6

VII³ X³
 70
 XII³
 73
 IX³ VII³ V³
 76
 II⁴
 79
 II⁵
 81
 II³ ①
 83
 h II⁴
 85
 ③
 87

89

2 1 0 0 3 1 2 0 4

91

1 0 4 0 0 4 3 0 4 1 0 4 2

94

1 2 0 4 1 0 4 0 3 3 4 1 0 4 2

96

3 4 1 4 0 3 4 2 0 2 0 3 4 1 3 4 1 0 1

98

1 3 4 1 4 3 1 4 2 0 - 4 3 2 3 2

100

2 3 1 3 1 4 0 0 2 4 0

102

1 0 2 2 4 4 3 - 4 2 3 4 3 1 2

Suite 6

Allemande [molto adagio]

1 2 3 4 5 6

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

7

2 4 1

1 0 1 4 0 1 0 2 0 3 [tr] 1 - 1 2 II⁴

[tr]

8

1 0 4 1 0 2 1 0 1 4 1 2 4 3 4 0 1 4 - 4 1

[tr]

(18)

0 3 2 3 2 2 4 2 0 1 4 0 1 4 3 0

II⁴

10

2 2 3 0 0 4 1 2 1 2 0 2 1 2 1 0 2 3 2

11

0 1 4 [tr] 0 1

[tr]

12

4 3 1 2 1 4 III⁴ IV⁵ II⁶ 4 2 0 2

13

3 2 0 2 0 2 4 0 2 4 0 2 0 2 3 I⁶ tr 3 4 0 2

tr

Suite 6

14 Π^6 Π^6 V^5 Π^5

15 Π^5

16 Π^3

17 IV^5 Π^5

18 Π^4

19 tr

20 tr

Courante

2

3

4 1 0 2 4 3

③

Π 4

3 0 0

5

3

2 0 0

3 4

Π 3

2

0 3

4 0 3 0 2 3 1

3

9

Π 5

1

3

4 3 4 3

1

2 3 0

3 4 0

4 0 1 3 0 1 3

2

13

2 1 3 2 3 0

3 2

16

4

19

Π 3

3 0

4

Π 3

3 1 - 1

22

Π 4

4

0 2 1 4

3 0 4 3

1

3 0 1

3 0 3

2 1 4

2

Suite 6

25

II³ VII⁵ II³

(28)

II⁴

33

II⁵

36

II³

39

II⁴ IV⁴

42

VII⁵

46

III⁶ II⁴

Suite 6

50

1 2 3 4 0 1 2 3 4 0 3

57

8

60

3 0 1 3 1 1 2 1 2 0 1 0 1

66

3

8

1 2 0 1 0 0

1 0 2 1 2

0 3 1 0

1 3 1 3 0 3 1

0 3 1 0

69

1 0 3 1 3 0 0 2 1 0 2 3 0 1 2 0 3 0 1 3 [tr]

8

4 2 3

Suite 6

Sarabande

Sarabande

1

5

9

13

17

21

25

29

Suite 6

Gavotte II (en rondeau)

The musical score for Gavotte II (en rondeau) is written in D major (two sharps) and 3/4 time. It consists of six staves of music, each with a treble clef and a key signature of two sharps. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fret numbers (0, 1, 2, 3, 4) and fingering numbers (1, 2, 3, 4). The piece is marked with a repeat sign at the beginning and end, and a double bar line at the end of the final staff. The score is divided into measures by vertical bar lines, with measure numbers 4, 7, 11, 14, 17, and 21 indicated at the start of their respective staves. The piece concludes with a double bar line and a repeat sign.

2 0 1 0 2 2 1 4 2 4 1 0 2

4 3 1 0 1 0 2 2 4 0 1 0 1 2

7 0 2 2 0 2 3 0

11 [4] 1 2 4 0

14 II³ 4 2 0 2 1 3 2 3 1

17 II³ 2 4 4 2 0 1 2 3 1

21 [4]

Gavotte I Da Capo

Gigue

II³

5

9

12

15

19

23

26

IV⁵

VII³

V³

II⁴

Suite 6

(28)

This musical score is for guitar, spanning measures 28 to 49. It is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various guitar-specific techniques such as natural harmonics (indicated by 'n'), trills (marked with 'tr'), and double stops. Fingering numbers (0-4) are placed above or below notes to indicate finger placement. Measure numbers (28, 32, 35, 38, 42, 45, 48) are placed at the beginning of their respective staves. The score is divided into systems, with measures 28-31, 32-34, 35-37, 38-41, 42-44, 45-47, and 48-49. The notation includes various musical symbols such as notes, rests, and accidentals, as well as guitar-specific markings like 'n' for natural harmonics and 'tr' for trills. The score is presented in a clear, professional layout with a white background and black ink.

54

1 3 4 3 1 3

3 0 1 1 3 3

0 1 0 4 2

3

1 3 0 1 3

60

0 1 1 2 0 0 1 2 0 0 2 1 4

II⁴

4 3 3 0

Suite 6 (comparison score)

Edited and Arranged by
STANLEY YATES

BWV 1012
(orig. D-major)

Johann Sebastian Bach
(1685-1750)

Prelude

Cello

Guitar

1

5

9

13

17

21

25

This musical score presents a comparison between two arrangements of Johann Sebastian Bach's Suite 6, BWV 1012, Prelude. The score is written for Cello and Guitar. The Cello part is in the upper staff, and the Guitar part is in the lower staff. The key signature is D major (two sharps), and the time signature is 3/4. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, and 25 indicated at the beginning of their respective staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The guitar part includes fret numbers (1, 5, 9, 13, 17, 21, 25) and specific fingering instructions (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 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1000).

Suite 6 (comparison score)

29

33

37

41

45

49

53

57

Suite 6 (comparison score)

61

65

69

73

77

81

85

87

Suite 6 (comparison score)

This block contains the musical score for Suite 6 (comparison score), measures 89 through 101. The score is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 89, 92, 95, 98, and 101 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

Allemande [molto adagio]*

This block contains the musical score for the Allemande [molto adagio]*, measures 1 through 3. The score is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 1, 2, and 3 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

*Berlin P 804; Berlin P 289; Vienna Hs. 5007

Suite 6 (comparison score)

This musical score, titled "Suite 6 (comparison score)", is written for a piano and features a complex, rhythmic melody. The score is organized into eight systems, each consisting of a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble staff and a bass staff, with the first system starting at measure 1. The melody is characterized by frequent trills, indicated by "tr" markings, and rapid sixteenth-note passages. The score includes measure numbers 5, 7, 11, 13, 15, 17, and 19, which are placed at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings. The piece concludes with a final measure in the eighth system.

Courante

Suite 6 (comparison score)

7

14

19

25

31

37

43

Suite 6 (comparison score)

This block contains four systems of musical notation for a comparison score. Each system consists of a treble and bass staff joined by a brace. The first system starts at measure 49, the second at 55, the third at 61, and the fourth at 67. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The fourth system concludes with a trill (tr) and a fermata.

Sarabande

This block contains three systems of musical notation for a Sarabande. Each system consists of a treble and bass staff joined by a brace. The first system starts at measure 1, the second at 8, and the third at 15. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The third system concludes with a fermata.

Suite 6 (comparison score)

21

27

Gavotte I

7

14

21

[Fine]

Gavotte II

Gavotte I
Da Capo

Suite 6 (comparison score)

Measures 6 to 14 of the comparison score. The music is in 3/4 time and D major. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, while the lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. Measure 6 is marked with a '6' in the lower staff. Measure 14 is marked with a '14' in the lower staff. The piece concludes with a double bar line and repeat signs in both staves.

Gigue

Measures 1 to 24 of the Gigue. The music is in 3/4 time and D major. The upper staff (treble clef) contains a lively, rhythmic melody with many sixteenth and thirty-second notes. The lower staff (bass clef) provides a steady accompaniment with chords and eighth notes. Measure 8 is marked with an '8' in the lower staff. Measure 13 is marked with a '13' in the lower staff. Measure 19 is marked with a '19' in the lower staff. Measure 24 is marked with a '24' in the lower staff. The piece ends with a double bar line and repeat signs in both staves.

Suite 6 (comparison score)

(28)

34

39

44

49

54

59

64

**Arranging, Interpreting, and
Performing the Music of J. S. Bach**

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Introduction

Due to the lack of written information concerning the realization of early music on the modern guitar, and because of the fundamental impact of early practices on the arranging process, I have included this guide to arranging, interpreting, and performing the music of J. S. Bach.

The discussion concerning arranging is divided into three parts:

- Musical Structure of the Unaccompanied Cello Music
- Historical Context of the Arranging Process
- Idiomatic and Stylistic Arranging for the Modern Guitar

After outlining the rhetorical compositional approach, I describe how Bach's compound lines project an implied polyphony which, although almost complete, is compromised by the technical idiosyncrasies of the cello. I then examine the historical context of the arranging process in terms of Bach's arrangements of the unaccompanied string music for lute and for keyboard, and in terms of other arrangements made by lutenists and guitarists contemporary to Bach.¹ Arranging for the modern guitar is discussed as a function of style and idiom, taking into account the arranging models and textures of the plucked instruments of the period, in addition to the idiomatic character of the modern guitar. Discussion may also be found here concerning additions and alterations made to the originals, key choice, notational issues, left-hand fingering, and slurs.

The discussion concerning interpretation and performance falls into two broad parts:

- Ornamentation and Embellishment
- Expression, Articulation, and Phrasing

In the account of ornamentation, I describe the execution of the standard early eighteenth-century *agréments*, along with a number of additional ornaments that, although popular at the time, have not generally been adopted in modern guitar performance. In addition, I outline the function and effect of these ornaments as well as the manner in which additional ornamentation may be introduced into the score. Free embellishment and codified figuration are also addressed. The discussion concerning interpretation and expression is rooted in *Affekt* and the rhetorical compositional model, and incorporates the *Quintitatis Intrinseca* and the concept of hierarchical meter and phrasing. An account of the French dance style, along with its effect on phrasing and expression, is also included.

The exposition of this information should not be taken as a claim of *Urtext* or authenticity. Nor should it be considered a set of rules. It is only through an *informed* approach liberated from "authentic" idealism that *idiom* (the natural character of an expressive medium) may be *informed* by *style* (the rhetorical means by which a language may be most freely and most powerfully expressed). It is the marriage of style and idiom that provides the modern performer the means of achieving this expression in a genuinely creative and individual way. Aiming, therefore, neither for exclusivity nor for authenticity, I offer an exposition of objective possibilities from which an informed approach to the development of an expressive, stylistic and idiomatic Baroque style for the modern guitar may be derived.

¹ A detailed critical analysis of the polyphonic structure of the unaccompanied string music and of Bach's transcriptions may be found in my article "Bach's Unaccompanied Cello Music: The Nature of the Compound Line and an Approach to Stylistic and Idiomatic Transcription for the Guitar," published in the Winter 1996 issue of *Soundboard* (XXII, No. 3, pp. 9-23).

Musical Structure of the Unaccompanied Cello Music

1.1 The Rhetorical Style

Modeled upon Greco-Roman principles of oratory and rhetoric, the Baroque compositional process consists of the expressive surface elaboration of an underlying structure. Comprising the invention of an idea (the *inventio*), the realization of its basic form and contrapuntal framework (the *dispositio*), the elaboration of this contrapuntal skeleton with rhetorical figuration (the *decoratio*), and the final presentation of the completed composition in performance (the *pronunciato*), the rhetorical musical process lies at the heart of an understanding of the Baroque style.

The birth of the expressive rhetorical style, the *seconda prattica*, is rooted in *monody*—an expressive solo voice, simply accompanied. The influence of the *prima prattica*, the elaborate multi-voice polyphony of the Renaissance, did persist however, and a confluence of the two practices led to an entirely new style of vocal writing. The essence of this new style lies in the dual function of the melodic leap, which now not only acts as a rhetorical expressive gesture, but also allows for a single vocal part to be constructed so as to give the impression of the entrance of a “second” voice in dialog with the “first.” Adopted by Italian string players, the style led to an instrumental idiom—the *sonate a due* (the “solo sonata”). This idiom found its highest expression some eighty years later in the unaccompanied string music of J. S. Bach; the single line now implying not only the dialog texture of the Italian *sonate a due*, but the *supporting continuo part as well*.

1.2 Implied Polyphony

The appellation “unaccompanied,” when applied to Bach’s solo string music, therefore, is a misnomer. Rather, these works are “self-accompanied,” the accompaniment being embedded in a single “melodic” line along with the “solo” part proper. This polyphonic texture is *implied* in three ways: through arpeggiation, melodic leaps, and multi-stopped chords (figure 1):

Figure 1. a) Prelude, Suite 3, mm. 37-39; b) Prelude, Suite 2, mm. 30-32; c) Sarabande, Suite 3, mm. 1-4.

a) arpeggiation

37 38 39

orig.

implies

b) disjunct melody

30 31 32

orig.

implies

or

c) multi-stop chords

1 2 3 4

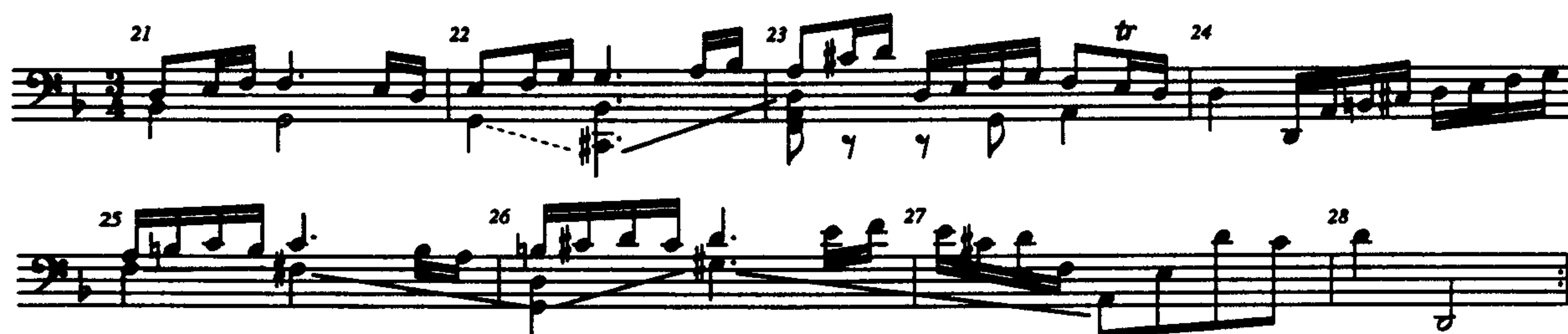
Vcl

Musical Structure of the Unaccompanied Cello Music

As can be seen in figure 1b above, the melodic leaps in Bach's original solo line imply *two* levels of polyphony (and sometimes more)—the implied polyphony of the “solo” line (which need not be realized in the absolute) and the supporting continuo (which may be fully realized on a harmonic instrument such as the guitar). It is the task of the arranger to decide which leaps are rhetorical (i.e. “melodically” expressive), which leaps *imply* polyphony, and which leaps literally represent the lower voice. In reconstructing the lower voice it is almost always necessary to add at least some pitches to those already present (see section 3.2).

Although a literal and sonorous polyphonic event, the part-writing of multi-stopped passages in the unaccompanied cello music is often significantly compromised by the physical idiosyncrasies of the instrument (figure 2).

Figure 2. Sarabande, Suite 2, mm. 21-28.



Despite such compromises, the multi-voice textures projected by Bach's compound lines *are* genuine contrapuntal structures, and demonstrate a high degree of polyphonic integrity. They do not, however, present a uniformly high degree of textural integrity when transferred to an instrument capable of actually realizing, rather than implying, a consistent polyphonic texture.

Transference to a harmonic instrument such as the guitar, then, is not simply a matter of re-stemming the cello original—such a process does not address the inherent voice-leading problems of the original, nor take account of the idiomatic characteristics of the receiving instrument. Taken to a conclusion, pitch-faithful arrangement succeeds only in superimposing the limitations or weaknesses of one instrument to another without substituting for this deficiency with expressive means idiomatic to the instrument receiving the injustice. The result is an arrangement expressively inferior to the original.

An appropriate approach to arranging this music, therefore, comprises the reconstruction of the polyphony in a contrapuntally and harmonically-consistent form, the reconstruction of the texture of the solo sonata (i.e., an expressive solo line supported by a slower-moving and rhythmic “continuo” line), and the realization of these goals in an expressive form idiomatic to the receiving instrument.

Historical Context of the Arranging Process

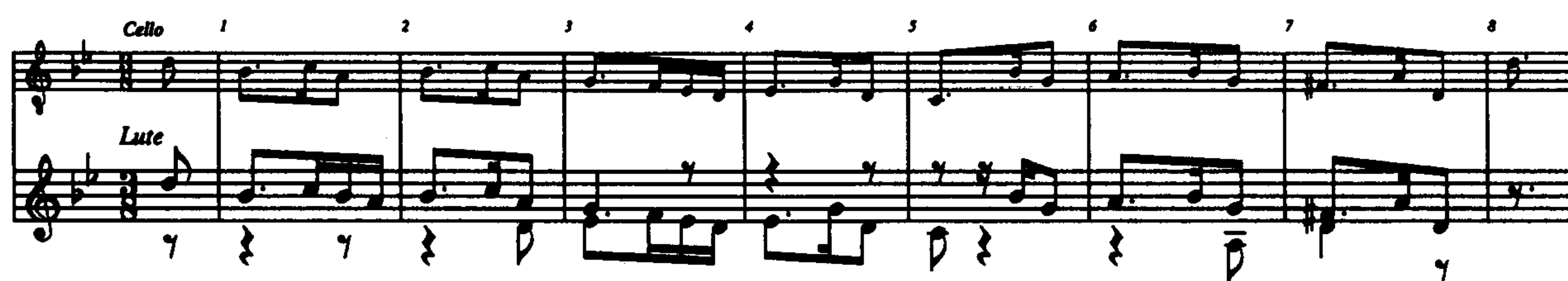
2.1 Arrangements of the Unaccompanied String Music

The arrangement of Bach's unaccompanied string music is not a recent phenomenon; in fact this music has been arranged almost continuously since its creation. Bach himself initiated the process by arranging some of the unaccompanied string music for lute and for keyboard, and was followed by several of his contemporaries: in addition to several anonymous lute intabulations of the C-minor Cello Suite and the E-major Violin Partita, the lutenist Johann Christian Weyrauch made a French lute tablature arrangement of the G-minor Violin Fugue. Later, in the nineteenth century, Carl Ferdinand Becker transcribed the same Fugue into keyboard notation, Felix Mendelssohn and Robert Schumann both added piano accompaniments to the violin works, and Johannes Brahms produced a version of the violin Chaconne for piano left-hand alone. Later arrangements include those of Ferruccio Busoni (who encased the violin Chaconne in layers of added piano texture) and Leopold Godowsky (who "very freely transcribed" the cello suites). In the present century, arrangements of the unaccompanied string music have appeared for a wide range of instruments, including guitar, lute, harpsichord, organ, piano, and even full orchestra. However, in addition to affirming the longevity of the music these adaptations also imply that a degree of alteration is required, or at least is desired, in providing an adequate realization of the unaccompanied originals when transferred to harmonic instruments.

2.2 Bach's Arrangements for Lute and Keyboard

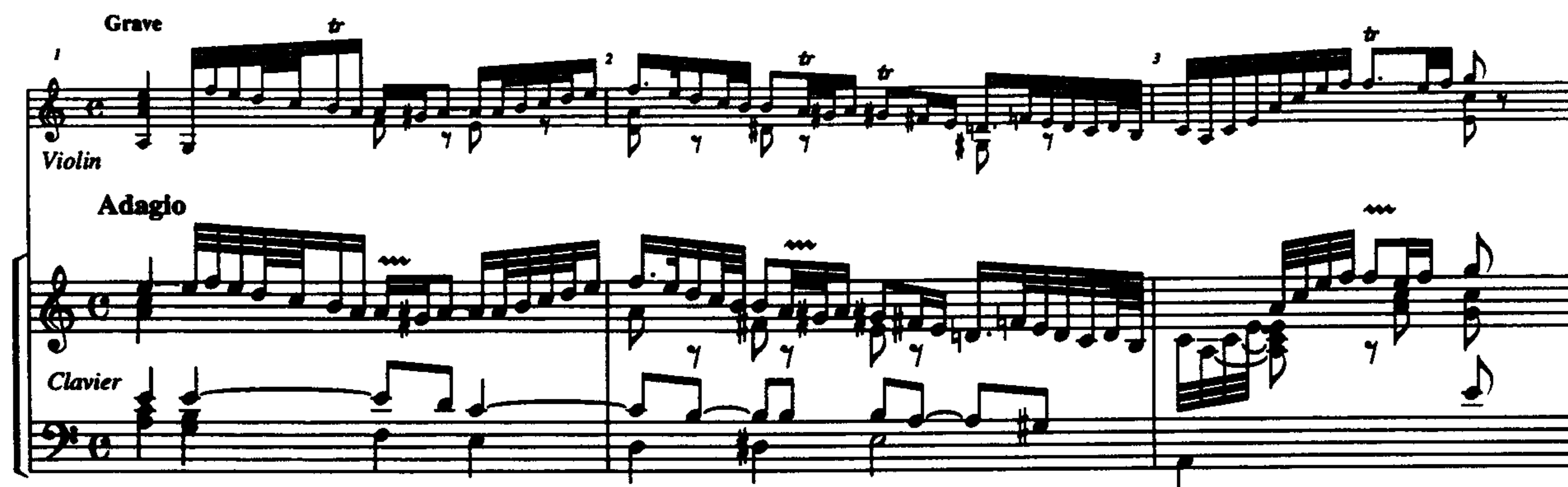
Despite presenting considerable technical difficulty in their execution, Bach's lute arrangements of the unaccompanied string music are nevertheless well aligned with Baroque lute texture and playing technique—an ornate and fast-moving upper part executed with the fingers is supported by an articulate and slower moving lower part executed with the thumb. Beyond addressing inconsistencies in voice-leading, Bach's arrangement process for the lute is one of textural clarification and enhancement of the lower voice (figure 3).

Figure 3. Gigue, G-minor Lute Suite, BWV 995, mm. 1-8.



In his arrangement of the A-minor Violin Sonata (BWV 1003) for clavier (BWV 964), Bach goes considerably further. In addition to providing melodic, harmonic and textural clarification, ornamental elaboration, and voice-defining re-stemming, the familiar and more accommodating medium leads to a wholly-consistent three-voice keyboard texture. The transcription is so convincing that, even though the violin original is ever-present, buried within the texture, no hint is given to suggest that the music was conceived for anything other than clavier (figure 4).

Figure 4. Adagio, Clavier Sonata in D-minor, BWV 964, mm. 1-3.

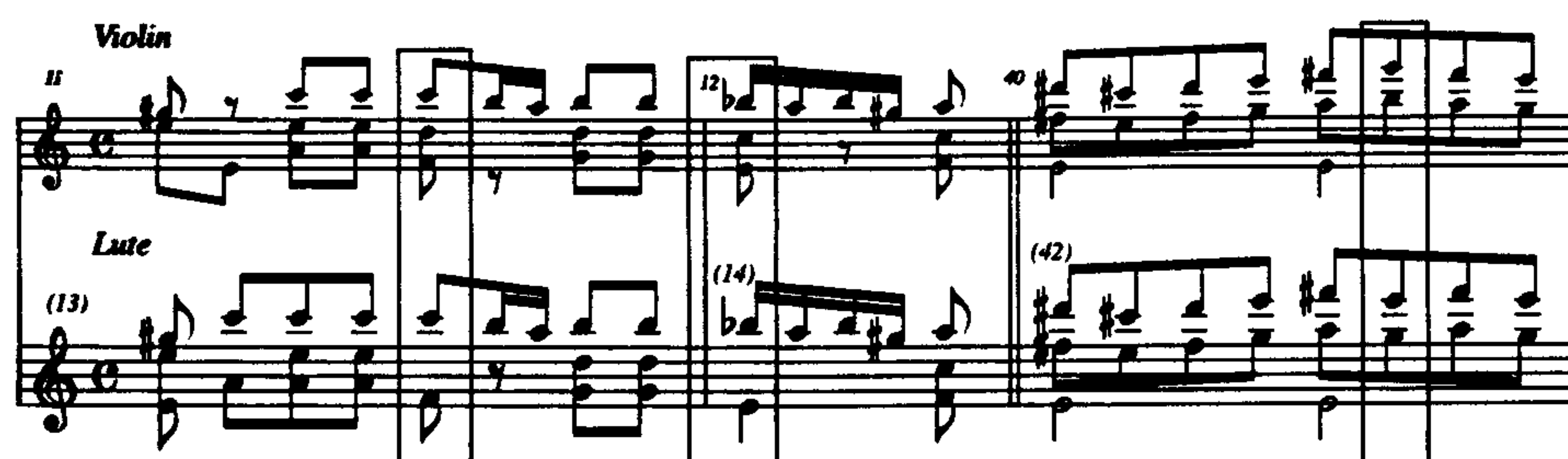


Since the original version for unaccompanied violin is reasonably complete in both texture and voice leading (in contrast to the cello music), translation to a harmonic instrument is relatively unproblematic. Bach's additions in the clavier version may therefore be regarded as a means to an appropriate idiomatic texture, rather than as solutions to compromises in the original.

2.3 Other Historical Arrangements

Period arrangements made by lutenists and by five-course guitarists confirm the idiomatic approach that characterizes Bach's arrangements, although in the case of these two instruments reduction rather than addition to the musical texture is the norm. For example, the simplification of chords and the displacement of basses (and even the occasional upper note) are representative of idiomatic technical changes made by Baroque lutenists in their intabulations of Bach's lute music (figure 5).

Figure 5. Fuga del Signore Bach (BWV 1000). French lute intabulation by Johann Christian Weyrauch, mm. 13-14 and 42.



More extreme reduction characterizes the five-course guitar intabulations of, for example, Robert de Visée's versions of orchestral overtures by Lully, or Santiago de Murcia's guitar arrangements of Corelli violin sonatas. Indeed, changes relating to idiomatic and personal style are evident even in the adoptions that five-course guitarists made of each others music.

Clearly, in their own borrowings Baroque musicians rarely, if ever, relied upon transcription in the absolute sense (i.e. a note-for-note translation). Rather, an idiom-driven and, in some cases, very free arrangement process was the norm. A practical, utilitarian approach was undertaken, not so much with a quasi-religious respect for the intentions of the composer, but for an unrestricted and functional adaptation of the original, and for the idiom itself.

Idiomatic and Stylistic Arranging for the Modern Guitar

3.1 Historical Models and Idiomatic Texture

While it is illuminating to examine historical arrangement processes and performance practices, particularly those involving instruments closely related to the modern guitar, it is important to bear in mind that despite certain similarities of timbre or playing technique there are also essential differences between the modern guitar and its predecessors, not to mention between Baroque musicians and modern ones. These differences color the adoption of historical transcription models and textures.

With an array of diatonically-tuned open bass strings among its upwards of ten courses, the Baroque lute is well-suited to its characteristic texture—an ornate and fast-moving upper part supported by a well-defined and slower-moving bass. Similarly, the characteristic texture of the five-course guitar is a reflection of the idiomatic character of that instrument: effectively negating the concept of pitch-differentiated register, the “re-entrant” and octave tunings employed for much of the five-course repertory result in the “bass” sounding in the same pitch register as the upper parts, differentiated “voice-parts” being achieved through contrasts in timbre rather than in register—a note played on a lower course with the thumb has a timbre distinct from that of the same pitch played with a finger on an upper course.

Despite extreme differences in tessitura, the five-course guitar and the Baroque lute do share some idiomatic common ground: harmonic or *stile brisé* fingerings (idiomatic fingering in which a free-voiced contrapuntal textures are created through arpeggiation and scale motion based around expedient chord “shapes”); and short passages of *campanella* texture (a sonorous, bell-like overlapping of scale tones created through the optimal use of open strings and the fingering of successive tones on adjacent strings). Indeed, the “timbral counterpoint” outlined above in relation to the five-course guitar grows quite naturally out of these idiomatic fingering systems.

The modern guitar has the ability to utilize these historical techniques and textures also, but with less facility than the instruments upon which the techniques originated; the modern guitar does not have a set of free diatonically-tuned basses, nor does it have octave-stringing or re-entrant tuning. While we are free to adopt historical techniques, if we are to use the full idiomatic potential of our instrument we cannot rely solely upon them. In determining an appropriate *Baroque* texture for the modern guitar we must ultimately return to the music itself, and to the idiomatic characteristics of the modern instrument.

In order to produce a realistic transference to the modern guitar, a degree of change must be made to the cello originals. These changes involve not only the addition of notes to complete the polyphony and texture, but also the alteration of notes that, although sonorous on the cello, compromise voice-leading when heard on harmonic instruments. Once the essential polyphony has been reconstructed, it forms the *basis* for an idiomatic arrangement. A general account of idiomatic and stylistic changes appropriate to the modern guitar follows.

3.2 Additions to the Lower Voice

In order to construct a consistent bass part, in register, it is necessary to add notes to the original. Often, however, a pitch needed to complete the lower voice may be sounding elsewhere in the texture. To allow for a strong contrapuntal structure in such cases it is sometimes necessary to change the note where it appears elsewhere in the texture—especially if the note is a tendency tone or a modal degree (figure 6).

Figure 6. Courante, Suite 4, mm. 22-23.

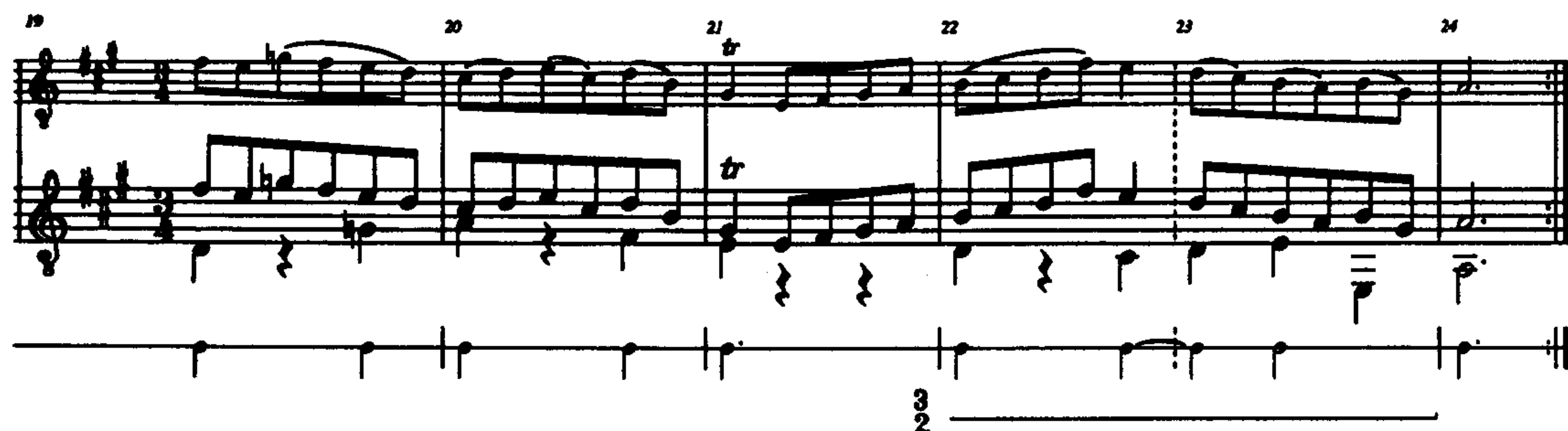
The harmonic rhythm of the music (the rate of harmonic change) is another consideration in deciding upon places where basses may appropriately be added. Inextricably related to tempo and to meter, harmonic change is also a function of dance type. For instance, because they tend to be slow, Allemandes often have two harmonic changes per measure; whereas faster-sounding Courantes and Minuets may have only a single harmonic change per measure. Similarly, the second-beat metric stress of many Sarabandes, and some Minuets (effectively two beats per measure, the first short and the second long) is also a product of harmonic rhythm. These important metric patterns have been reinforced in the arrangements by the appropriate positioning of basses (figure 7).

Figure 7. Sarabande, Suite 1, mm. 1-6.



Creating a temporary rise in tension before the final resolution, an increase in harmonic rhythm is typically found at cadential points. Commonly, dances in triple meter employ hemiola rhythm to facilitate a sense of cadence, making a temporary metric acceleration from one compound beat of 3/4 time to three compound beats of 3/2 time (an acceleration of 3:2). Again, in such places, added basses have been appropriately positioned (figure 8).

Figure 8. Menuet II, Suite 2, mm. 19-24.

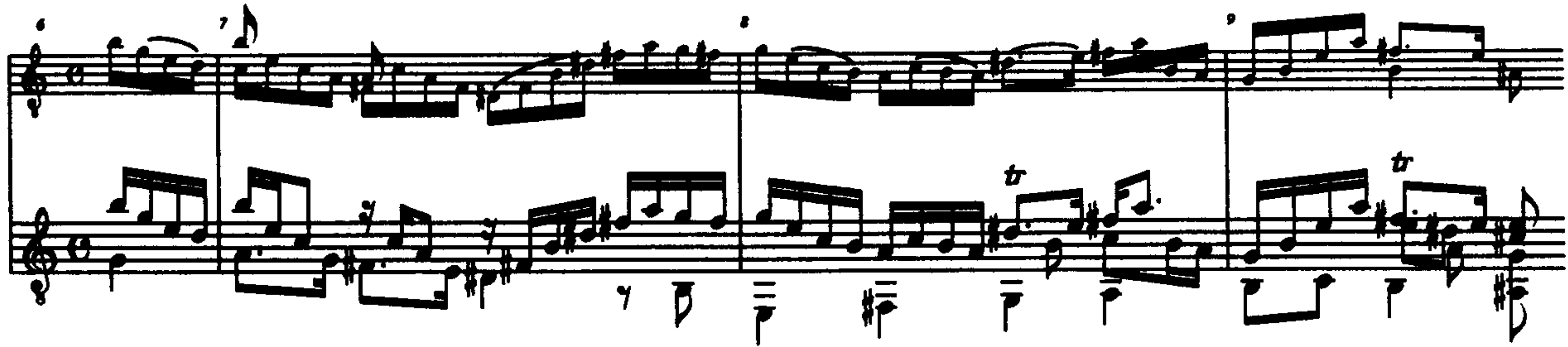


Completion of the polyphony may also result in addition to the upper register of the texture (figure 9), as may other additions and changes intended to facilitate a more detailed contrapuntal or harmonic texture (figure 10):

Figure 9. Sarabande, Suite 1, mm. 10-12.



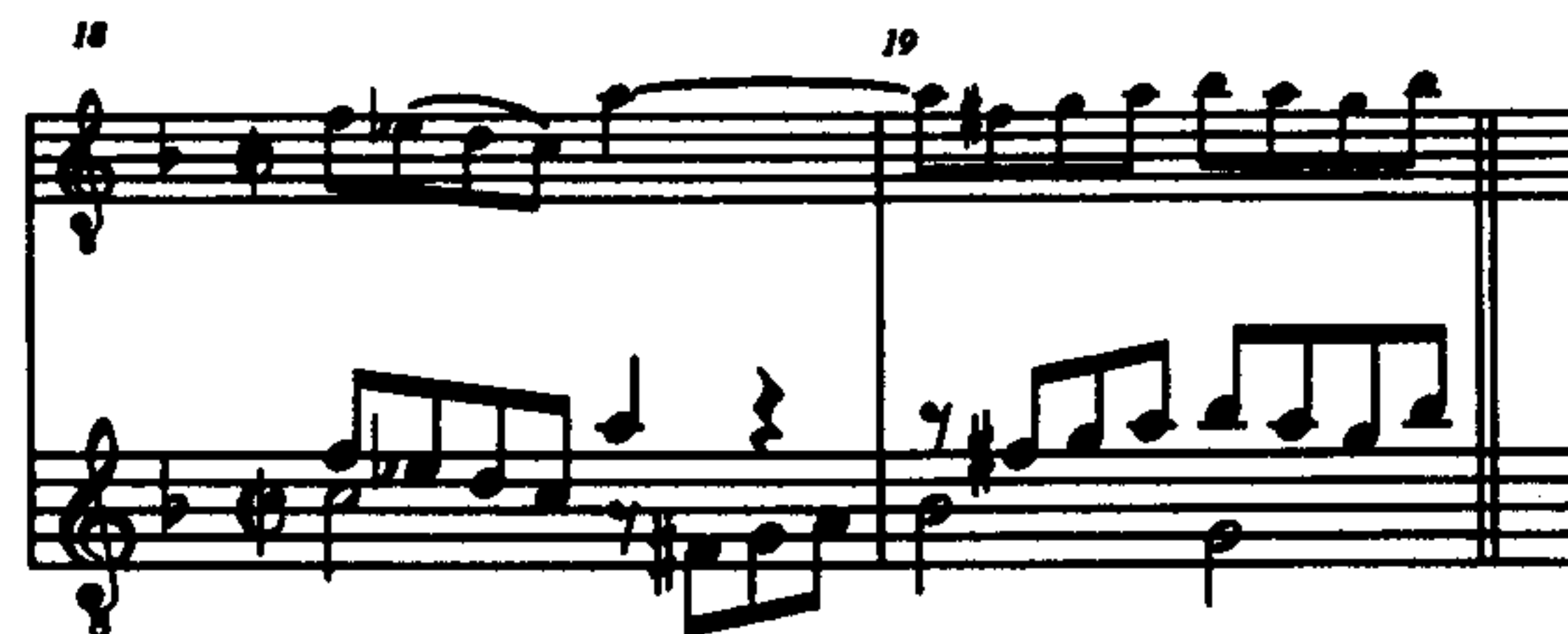
Figure 10. Allemande, Suite 2, mm. 6-9.



3.3 Dividing Long Notes

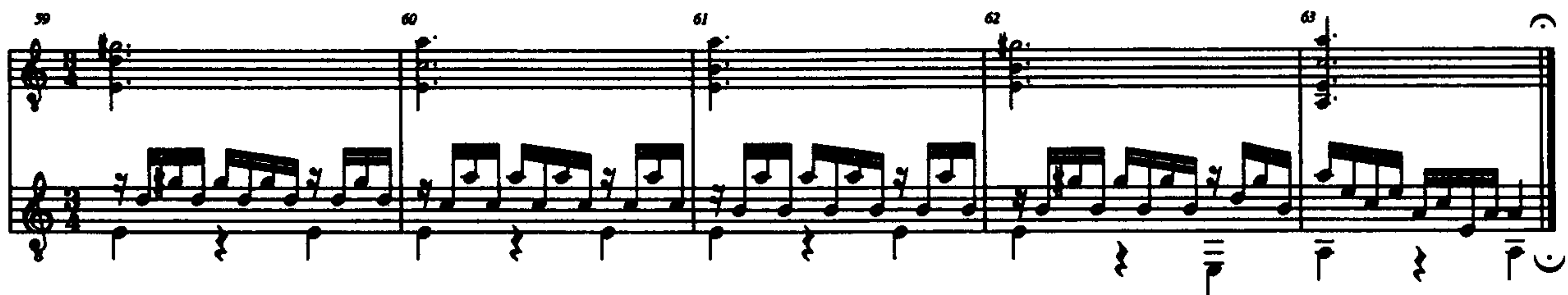
Long notes, which may be sustained or even swelled on the cello, die away quickly on plucked instruments and thus lose much of their expressive impact. In order to maintain expressive intensity and momentum on the guitar it is often appropriate to break or *divide* such notes, or to add rhythmic interest in another voice (figure 11):

Figure 11. Bourrée II, Suite 3, mm. 18-19.



Extended passages of multi-stopped chords, sonorous and expressive on the cello, are effective when arpeggiated on the guitar (figure 12):

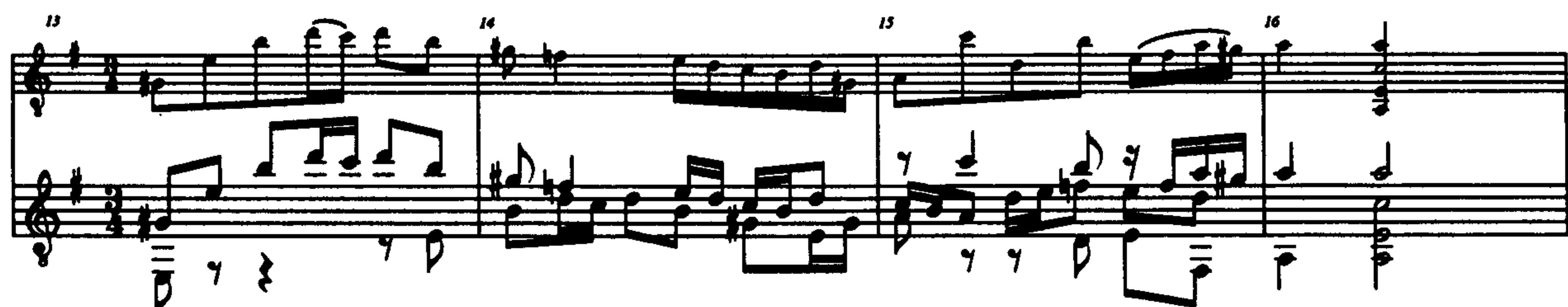
Figure 12. Prelude, Suite 2, mm. 59-63.



3.4 Imitation

Although the cello music is not set in an imitative contrapuntal style (with the exception of the Prelude to the Fifth Suite), the intervallic structure of a passage may lend itself to imitative texture (figure 13 and also figure 11, above).

Figure 13. Sarabande, Suite 3, mm. 13-16.



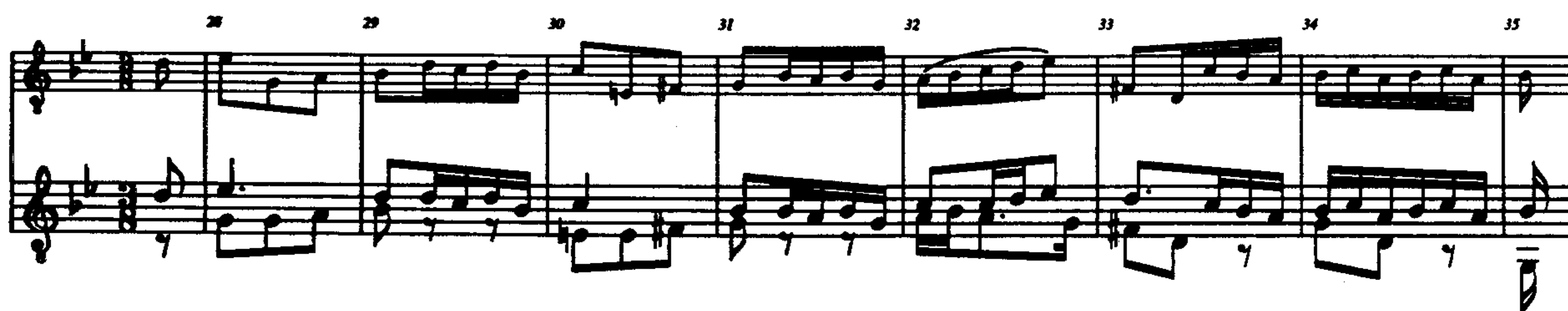
Bach's keyboard giguees are often imitative pieces and short imitative openings, restricted to the first few measures of each binary half of a gigue, are also found amongst the tablatures for five-course guitar and for lute. This type of suggested imitative opening is often possible in the cello giguees, especially when the imitation responds to the rhythmic motive rather than to the literal intervallic one (figure 14):

Figure 14. Gigue, Suite 5, mm. 1-4 and 25-29.



The *fugata* subject of the Prelude to the Fifth Suite itself implies a two-voice "double subject" (becoming almost identical to the subject of the *fugata* found in the Prelude to the Lute Suite in E-minor, BWV 996) (figure 15):

Figure 15. Prelude, Suite 5, mm. 28-35.



3.5 Octave Transposition

Occasional octave transpositions have been employed, especially in cadential passages (figure 16), but also simply to allow a passage to sit more comfortably on the guitar (figure 17):

Figure 16. Courante, Suite 6, mm. 26-28.

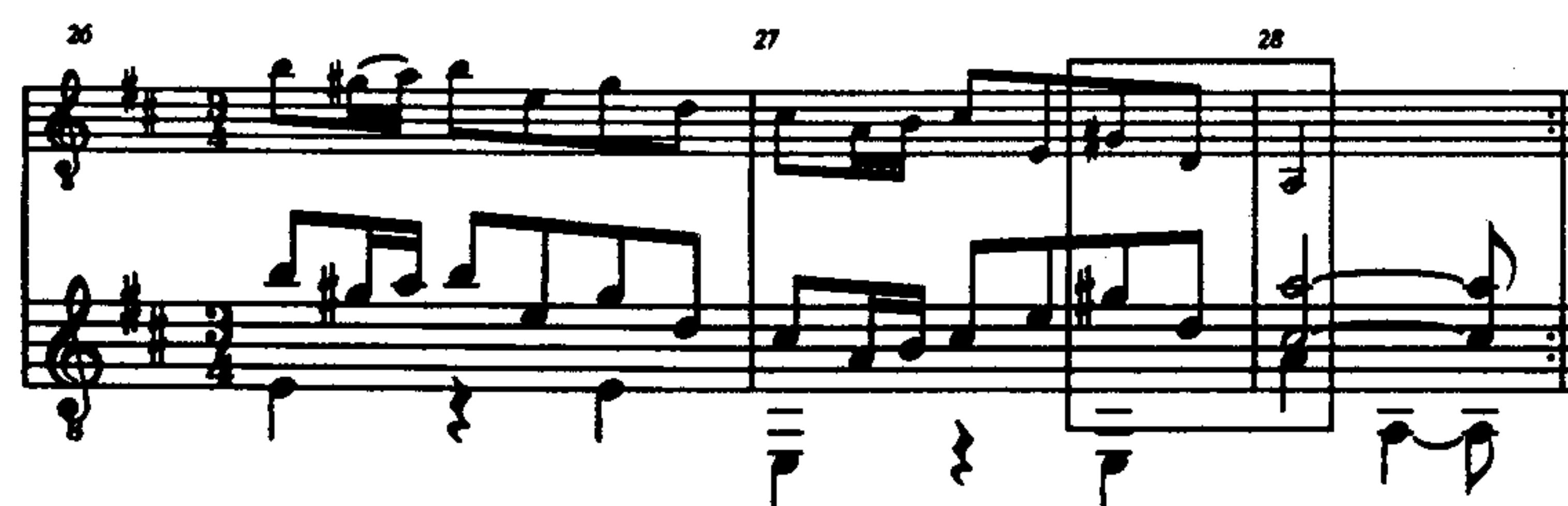
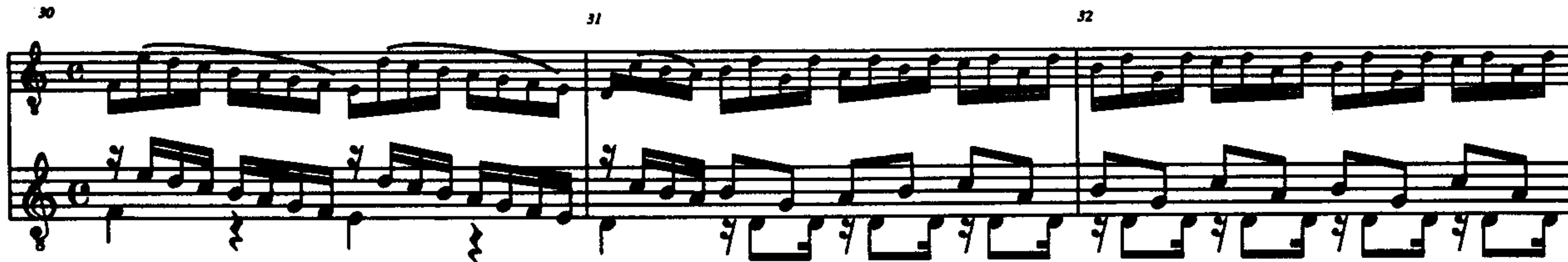


Figure 17. Gigue, Suite 6, mm. 57-61.



Pedal points of varying lengths are both implied and explicitly presented throughout Bach's unaccompanied string music, and particularly in the Preludes. Due to differences in tuning however, an open-string pedal-point idiomatic to the cello may not be duplicable on the guitar. This situation, which traditionally seems to have virtually dictated key choice in arranging for the guitar, is alleviated when we realize that the octave in which a pedal tone sounds does not alter its function—that of harmonic prolongation (usually of dominant harmony). It is possible to invert a pedal point for reasons of idiom without any loss of function, and often to greater musical effect (figure 18).

Figure 18. Prelude, Suite 1, mm. 30-32.



3.6 Dance Type

Changes made to the originals also reflect the stylistic and expressive character (or *Affekt*) of the music. For example, rich harmonic realizations (containing sevenths, and other dissonances, as well as a faster harmonic rhythm) have generally been reserved for the more musically substantial and expressive movements—usually the Allemande and Sarabande; while the *galanterie*, (Minuets, Bourrées and Gavottes) have been harmonized in a simpler and more direct manner, reflecting their simpler *galant* character. The cello Courantes and Preludes, almost all of which are set in Italian rather than French style (with the exception of the Fifth Suite), are also better suited to a somewhat simpler harmonic treatment. More information on the French dances is provided in section 5.9.

Often characterized by idiomatic display, rather than strong metric patterns or predictable harmonic schemes, the Preludes also lend themselves to idiomatic texture on the guitar—*campanella* fingering for instance.

3.7 Ornamentation

An important factor in transferring Baroque music to the modern guitar is the ability of the arrangement to support idiomatic and stylistic ornamentation. This is especially important at cadences, but also elsewhere. Owing to the multi-functional role of the Baroque ornament (as cadential structural marker, thematic motif, expressive rhetorical gesture, variation, virtuosic filigree, etc.), it is necessary that the arrangement be not so over-filled with added notes as to compromise the execution and addition of embellishments.

In this edition, a distinction has been made between the “essential” and the “improvisatory.” Ornaments considered essential to the arrangement (cadential trills, certain appoggiaturas and mordents, etc.) have been indicated in the score, supplementing the ornamentation indicated in the originals when needed. Improvisatory ornamentation, however, is felt to be the prerogative of the performer. Detailed information concerning the interpretation, addition, and execution of ornaments may be found in section 4 of this guide.

3.8 Key Choice

From a practical standpoint, the choice of an appropriate key for guitar transcription is determined by tessitura—that is, a range in which the highest and lowest notes of the piece may comfortably be accommodated on the guitar. In these works, the cello uses a range of approximately two and a half octaves, from C two octaves below middle C to G or A above middle C (the Sixth Suite employs a five-string *accordatura*, extending the range of the instrument by the interval of a fifth). Since a usable two and a half-octave tessitura may be generated on the guitar starting on any pitch between D (with scordatura) and A, several transpositions for each suite appear possible. In practice, however, it is necessary for pitches to be available below the lowest-sounding note of the cello. This reduces the number of available keys on the guitar to those found at a fourth or fifth above those for cello. Ignoring “hostile” keys, the more likely transpositions for each suite, then, are as follows:

	<i>Cello</i>	<i>Guitar</i>
<i>Suite I</i>	G-major	C-major or D-major
<i>Suite II</i>	d-minor	g-minor or a-minor
<i>Suite III</i>	C-major	G-major or A-major
<i>Suite IV</i>	E \flat -major	G-major or A-major
<i>Suite V</i>	d-minor	g-minor or a-minor
<i>Suite VI</i>	D-major	D-major or E-major (on account of the <i>accordatura</i>)

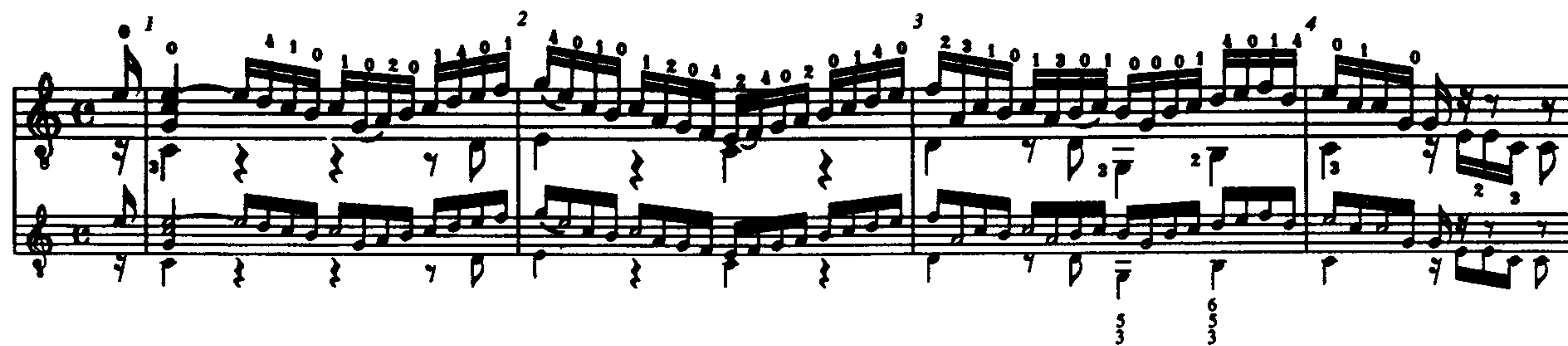
Of these, the slightly lower transpositions at a fourth usually provide greater opportunity for chordal-based fingerings in *brisé* style, although this is in contrast with the keys traditionally chosen. Moving through the suites however, (which, technically, musically and texturally, are set in progressive order) the open-string tonic and dominant basses resulting from transposition at a fifth (or even a sixth) are of greater technical expediency. The keys chosen for this edition, therefore, are C-major, a-minor, G-major, A-major, g-minor (with scordatura) and D-major respectively.

3.9 Left-Hand Fingering

The choice of left-hand fingering revolves around melodic and harmonic context and the compromise between musical effect, instrumental sonority, and technical expediency. Melodic fingerings, which move strictly from note to note without allowing any overlapping of notes within the line, are contrasted with harmonic fingerings which allow for the overlapping of notes belonging to the same harmony, even though the notation may not indicate such overlapping. The deciding factor in choosing one system over the other lies in the compromise between musical context and instrumental sonority. The degree to which either system may be consistently employed is further compromised by the physical limits of the instrument, and by the facility of the player (noting that results in performance will likely reflect the *intentions* of the player as much as the implications of the fingerings themselves). The fingerings provided in any edition inevitably are based upon the physiology and conception of a single player and should, therefore, be taken as suggestions only.

Harmonic (*stile brisé*) fingering is idiomatic to both the lute and the five-course guitar, as well as some keyboard instruments; and is one upon which the arranging process employed for this edition is partly based. With the technical purpose of idiomatic expediency, and the musical one of the projection of a free-voiced polyphony, this style of fingering for the left hand is achieved by forming fingerings harmonically, allowing notes to ring into one another to form a sonorous and ambient harmonic “background”—similar to the effect of the sustaining pedal on a modern piano (although it is not possible to deal with *every* harmonic tone of the texture according to this idealistic scheme). Importantly, this system does not preclude the projection of independent voice-parts—bass movement may still be independently voiced beneath a layer of harmonic *brisé* texture. In the following example, open noteheads are allowed to ring through, while filled noteheads receive their written durations (figure 19):

Figure 19. Allemande, Suite 1, mm. 1-4.



In passages of explicit dialog texture, melodic fingerings provide an appropriate means of projecting the independence and shape of the voice parts (figure 20):

Figure 20. Gigue, Suite 5, mm. 53-57.



Combining both melodic and harmonic *brisé* fingerings to produce a striking and sonorous effect, overlapping *campanella* fingering is a stylistic and idiomatic technique on both the Baroque lute and the five-course guitar. Ornamental in function, the technique produces a highly expressive sonority, as well as off-setting the predictability of a regularly articulated line. Subtly used, allowing successive notes to merge only momentarily, overlapping fingerings produce a seamless, expressive legato, much in the manner of the harpsichordist's *over-legato* (figure 21):

Figure 21. Prelude, Suite 2, mm. 1-4



3.10 Left-Hand Slurs

Left-hand slurs may be categorized in three ways: *technical*, *textural*, and *phraseological*. *Technical* slurs are used simply to aid the right hand in the execution of fast passage-work. *Textural* slurs relieve the monotony of constantly-articulated equal-note passages, particularly when it may not be possible to provide enough variety of touch with the right-hand alone. *Phraseological* slurs are defined according to their musical effect. It is worth noting that, regardless of the motivation for their use, *all* slurs have a *musical*, or phraseological, consequence—generally that of connecting or grouping notes together, stressing the first note of the group.

Slurs found in Baroque lute and five-course guitar music are generally of the technical and textural type, and an important stylistic characteristic lies in their placement—they are invariably placed for convenience rather than for motivic consistency or relationship. The slurs notated in the lute version of the Fugue in G-minor (BWV 1000), for example, are all of the descending type, and are almost always positioned so as to “pull-off” to an open string. Textural slurs may therefore be regarded as ornamental (and are included in this context in ornamentation tables for the lute and five-course guitar) and contribute to the constant variation that appears at the surface level of much Baroque music.

The slurs notated in this edition are intended as suggestions for varied articulation and as somewhat arbitrary solutions to technical problems, rather than as essential elements of the arrangement. Players are therefore encouraged to modify them as desired. Information concerning Bach's bowing slurs, along with the effect and placement of left-hand slurs on the modern guitar, may be found in sections 4.1.10, 4.5, 5.3, 5.6, and 5.7.

3.11 Notation and Rests

Musical notation is a deceptively complex subject—an inevitable result of a need for both precision and simplicity. Beyond the general lack of notated dynamic and rhythmic nuance, notational ambiguities in Bach's cello and lute music concern duration (and, therefore, articulation) and, particularly, the interpretation of notated rests.

The notation employed for the unaccompanied cello music is comprised of a single line with occasional multi-stops, and very few rests—a reflection of the idiomatic sustaining character of the cello. Bach's notation for clavier, on the other hand, provides very precise voice-leading information by way of careful stemming, notes tied over the barline, and carefully-placed rests—again, a reflection of the articulate and facile idiom of the clavier. The notation employed by Bach for his arrangement of the C-minor Lute Suite (an autograph) contains hardly any such ties over the barline. It does, however, include an almost overwhelming number of rests (see the parallel score provided in this edition).

To what extent does Bach's notation represent the articulation and textural idiom of the lute? Bach did not attempt an elaborate textural or contrapuntal realization in his arrangements for the lute (as compared to the clavier arrangement) but adopted a relatively simple idiomatic texture comprising a slow-moving, yet articulate, lower voice supporting a polyphonically-incomplete and faster-moving single line above it. In general, the consistency and regularity of placement of rests does suggest a fairly literal interpretation of their duration, especially in the lower voice (although we seldom hear them performed that way today), although an element of expediency, even of over-simplification, may be noted in some parts of this score.

The notational texture employed in this edition presents a reconstructed polyphony assimilated into a single written upper voice with a slower continuo-style bass and an occasional free-entering third voice. Note durations have been realized objectively with rests consistently employed to clarify phrasing and figuration in the upper voice, noting that a period of actual silence is not necessarily intended. In the lower voice rests provide clear articulation of the larger musical structure and *do* indicate a degree of articulative silence. Finally, the notation in this edition does not attempt a detailed representation of the overlapping sonorities created through the use of *brisé* and *campanela* fingerings—it is, like all notation, a compromise.

Ornamentation and Embellishment

Ornamentation is a personal and creative aspect of Baroque performance, and an indispensable element of the style. The two major issues concerning this important topic are: 1) the interpretation and execution of written symbols; and 2) the introduction of additional ornamentation and embellishment to the score. The first of these involves discrete ornamental figures which are often referred to as “French-style ornaments”, *Agréments* or *Manieren* (although they are also present in Italian music). The second involves, in addition to these set figures, the use of free-embellishing *diminutions*, often referred to as “Italian-style ornamentation” (although, likewise, also present in French music). The integration and internationalization of musical style in the eighteenth century is such that both ornamental styles are appropriate to much middle to late Baroque music, including the music of J. S. Bach.

4.1 Discrete Ornamental Graces

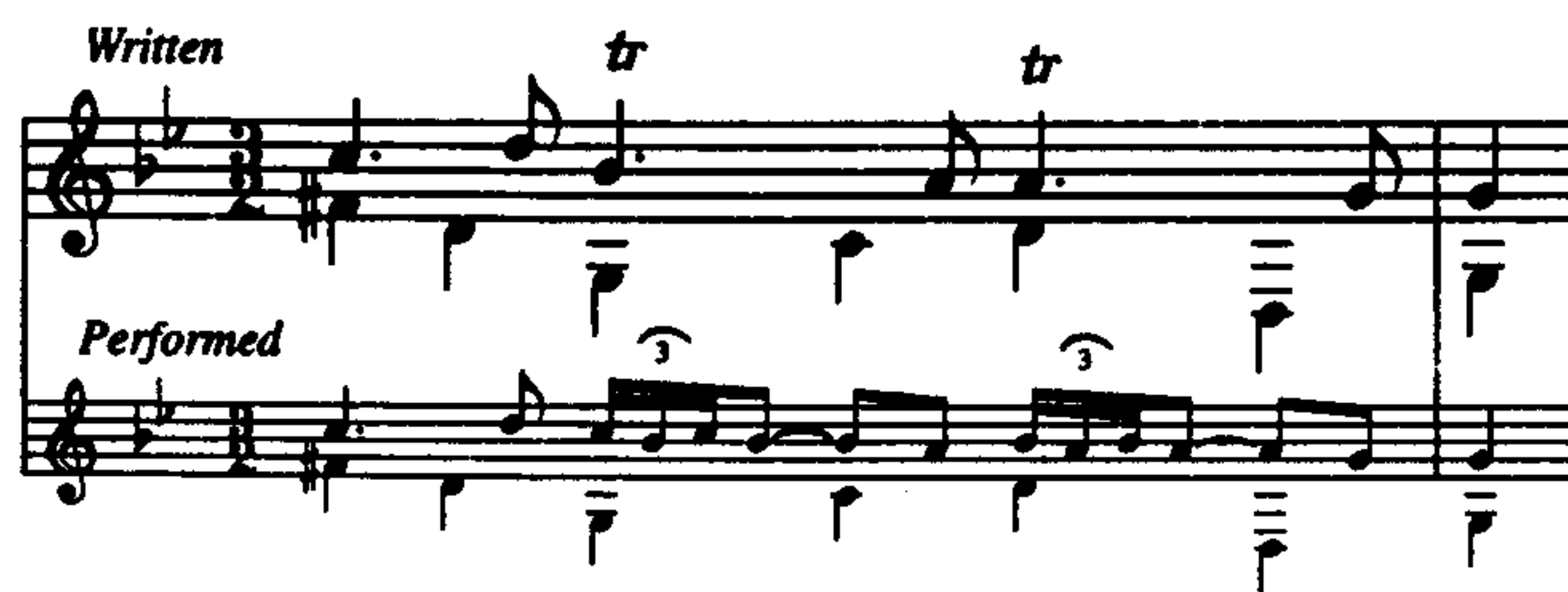
Bach employs only three ornament signs in the cello works—those for the *trill*, *mordent* and *appoggiatura*. To these, in the lute music he adds the occasional *slide* and *arpeggio*. Although not indicated in either the cello or the lute music, several additional ornaments are also appropriate to the performance of this music on the modern guitar—the *turn*, *acciaccatura*, *springer* and *anschlag*, and the ornamental *slur* and *vibrato*.

The interpretation and execution of these ornaments is dependent upon such factors as whether the ornament embellishes the harmony or the line, whether the ornament is positioned cadentially, post-cadentially, or in mid-phrase, the length of the note to which the ornament is attached, and the instrumental idiom. These factors, in turn, influence rhythmic make-up and duration, and placement on or before the beat.

4.1.1 The Trill

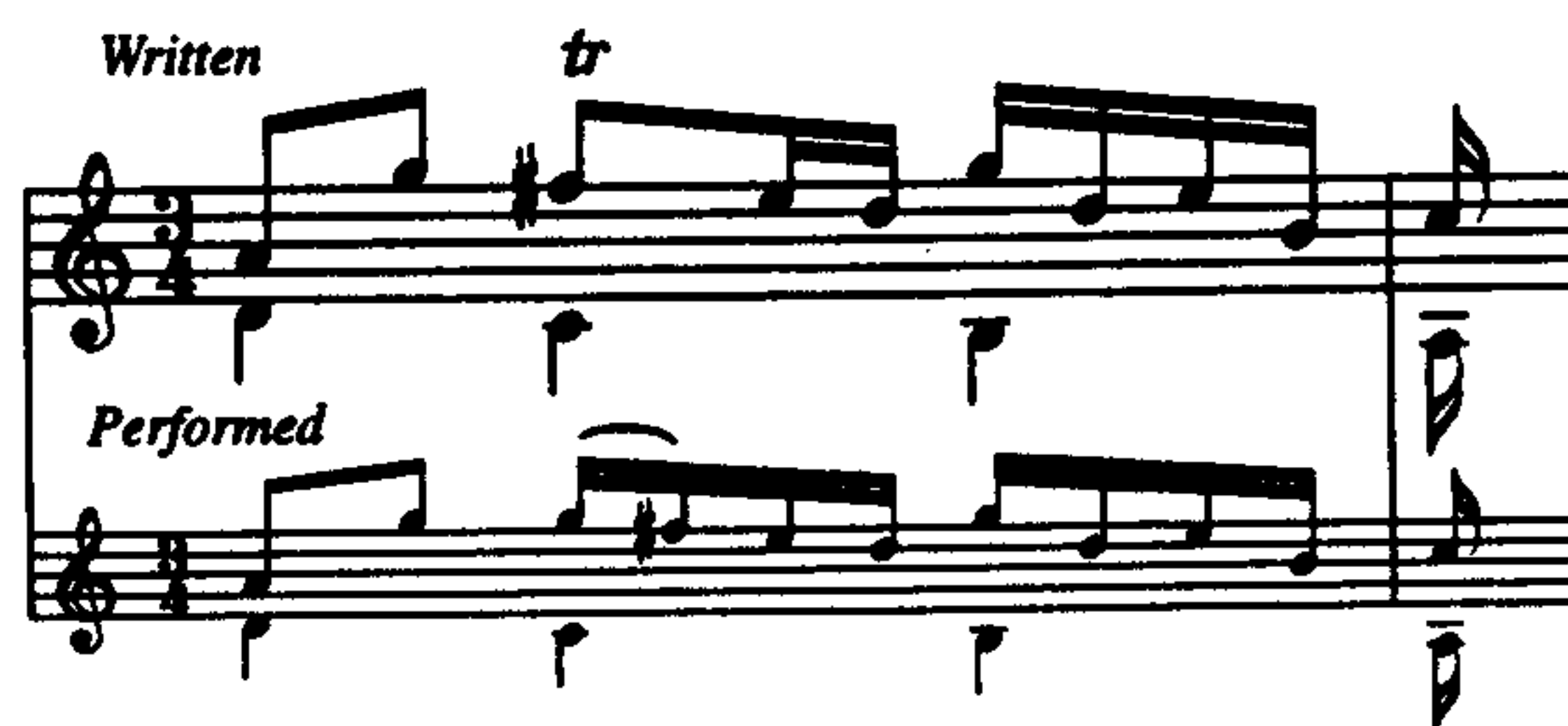
The standard interpretation of the Baroque trill consists of the rapid alternation of the written note with its upper auxiliary, beginning with the upper of the two notes and starting on the beat. The number of alternations applied is determined by tempo and the length of the note to which the trill is attached. On the guitar two alternations are usually enough (the *half-trill* or *pralltriller*), although in slower tempos more alternations may be applied (figure 22):

Figure 22. *Pralltriller*.



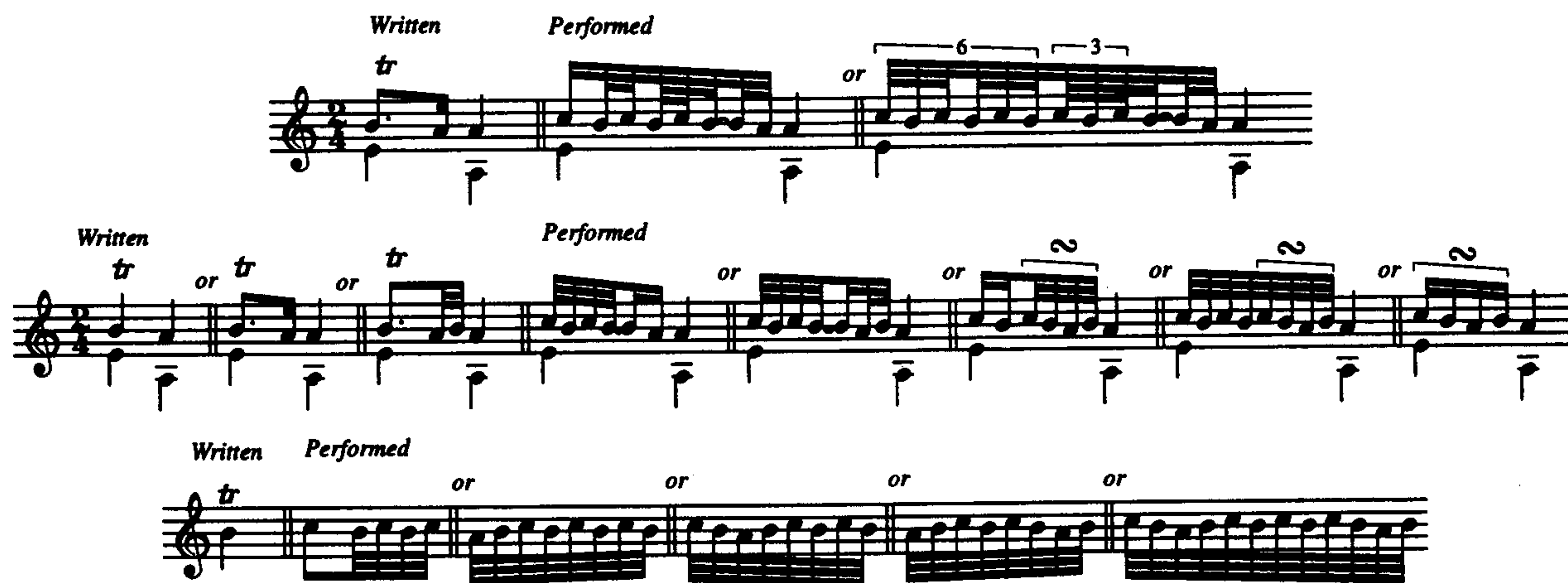
On short notes, when time does not permit even a half-trill, a single repercussion (the equivalent of a simple descending slur or a short appoggiatura) may be all that is technically feasible (this is the *only* explanation offered for the trill sign by Francisco Corbetta in his 1671 and 1674 ornamentation tables for the five-course guitar) (figure 23):

Figure 23. Trill as short appoggiatura.



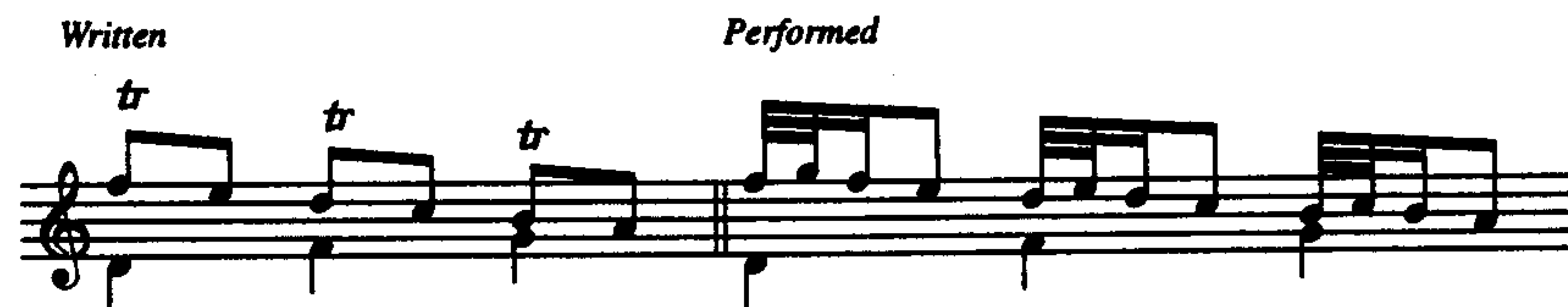
Note-length also determines the possibilities for the rhythmic contour of the trill, which should tend toward flexibility rather than measured precision. Although a simple rapid alternation is often all that is possible, when more time is available the trill may begin slowly (emphasizing the dissonant effect of the upper auxiliary). Such cases also allow for the possibility of a terminating figure, which may or may not be connected to the trill itself (when connected, a *turn* results), and for a variety of introductory figures that may replace the first few repercussions of the ornament (figure 24):

Figure 24. Varied forms of trill.

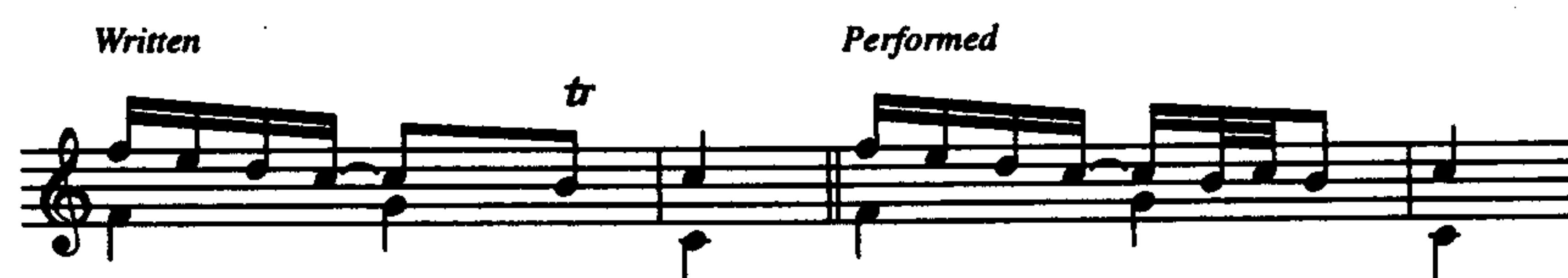


While at cadences the function of the trill may be understood as the elaboration of a harmonic appoggiatura (adding a rhythmic element to the harmonic dissonance that precedes the final resolution of the phrase), in mid-phrase the trill functions as melodic embellishment and offers the possibility, particularly on faster notes, of a main-note start to the ornament (sometimes referred to as an *inverted mordent*) (figure 25):

Figure 25. Main-note trill (or inverted mordent).



A similar situation occurs when the trill does not begin on the beat, but is displaced by a tied note or a long initial appoggiatura (the *tied-trill* or *cadence liée*) (figure 26):

Figure 26. *Cadence liée* (or tied-trill)

4.1.2 The Mordent

The mordent has the effect of melodic emphasis or accent, and is often found on the second note of an ascending leap or post-cadentially on the final note of a phrase. The standard interpretation consists of a more or less rapid alternation of the main note with its lower auxiliary, starting on the beat (figure 27):

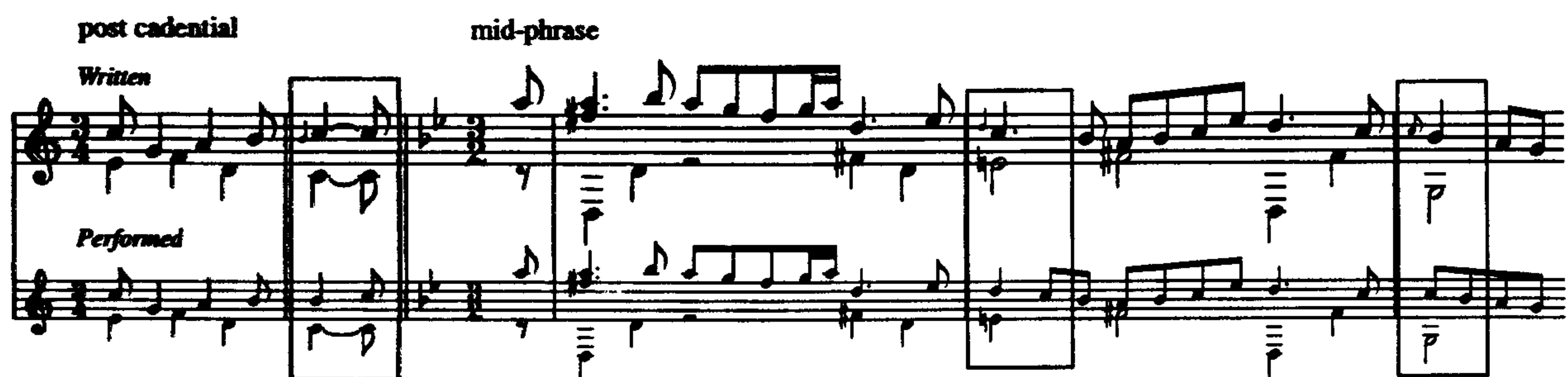
Figure 27. Mordent.



4.1.3 The Appoggiatura

There are two basic types of appoggiatura: the short (usually melodic) appoggiatura, and the long (usually harmonic) appoggiatura. The standard interpretation consists of a temporary displacement of the main note by its upper or lower auxiliary. The duration of the displacement is variable and dependent upon the harmonic, rhythmic and metric context in which the appoggiatura appears, as well as the desired function of the ornament. A long appoggiatura, displacing the main note by one-half or two-thirds of its original value (depending on metric context), provides a high degree of harmonic dissonance. Requiring resolution, this may provide post-cadential closure at the end of a phrase or increased melodic momentum in mid-phrase (figure 28):

Figure 28. Post-cadential and mid-phrase appoggiaturas.



A long appoggiatura, placed post-cadentially or in mid-phrase, may be terminated with a mordent, producing the compound *port-de-voix et pincé* (figure 29):

Figure 29. *Port-de-voix et pincé* (appoggiatura with mordent).



The short appoggiatura, which functions melodically rather than harmonically, may be interpreted as either a short displacement of the main note, or as an anticipation of it (the so-called *passing appoggiatura*) (figure 30):

Figure 30. Short appoggiatura and "passing" appoggiatura.



4.1.4 The Slide

The standard slide is a rapid melodic ornament in which the main note is preceded by its two lower auxiliary notes. The ornament may begin on the beat, providing melodic momentum and connection to the note that follows it; or may anticipate the beat, emphasizing the main note by allowing it to stand for its full duration. Other varieties of slide are possible, and are often found fully written-out in the music (figure 31):

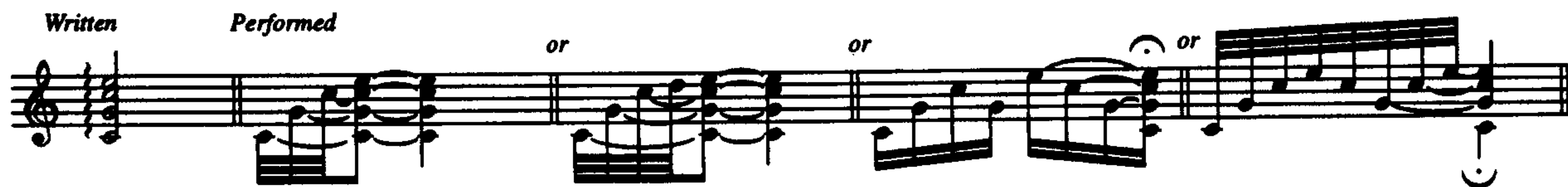
Figure 31. Slide.



4.1.5 The Arpeggio

The arpeggio sign indicates the more or less elaborate ornamental breaking of a chord. The degree and complexity of arpeggiation, which may range from a gentle roll to an extended and rhythmically elaborate gesture, reflects the structural significance of the chord upon which it acts (the final chord of a suite, a mid-phrase chord on a strong beat, etc.) (figure 32):

Figure 32. Arpeggio.



4.1.6 The Turn

The standard Baroque turn is a harmonic ornament consisting of an embellishment of the main note with its upper and lower auxiliaries. In this sense it may be regarded as an elaborate appoggiatura or an abbreviated trill. Although it most frequently begins on the upper auxiliary, in a melodic context (in mid-phrase) the turn may begin on the main note, either returning to it or connecting it to the third above or below (figure 33):

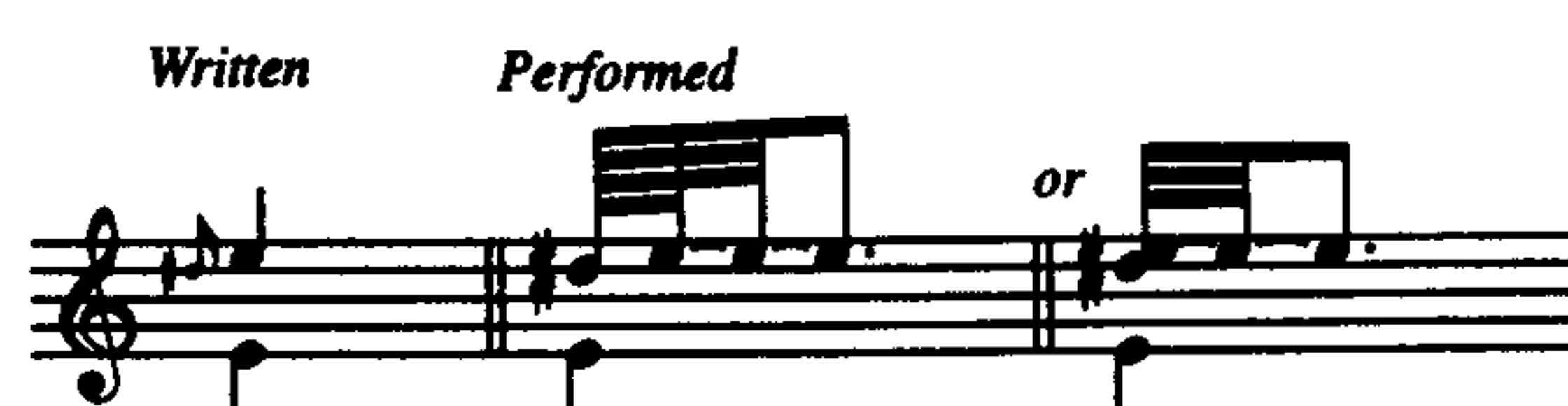
Figure 33. Turn.



4.1.7 The Acciaccatura

The acciaccatura may be regarded as a species of mordent or short appoggiatura, sharing with these ornaments the effect of melodic or metric emphasis or accent. The execution of the ornament may be "timeless," (that is, played on the beat but not discernibly taking any of its value); or "crushed"—the main note and its auxiliary being played simultaneously, quickly followed by the release of the auxiliary (figure 34):

Figure 34. Acciaccatura.



4.1.8 The Springer

The *springer* is a short rhythmic anticipation often, though not exclusively, found between two notes that move by step (figure 35):

Figure 35. Springer.



4.1.9 The Anschlag (Doppelvorschlag)

The *anschlag* or *doppelvorschlag* (“double appoggiatura”), may be compared to a compound short appoggiatura, in which the main note is briefly replaced by both its upper and lower auxiliaries. Although usually placed like the *springer*—between two notes that move by step—the ornament may also be applied to other intervals, in which case the first auxiliary note may be a repetition of the preceding note (figure 36):

Figure 36. *Anschlag* or *doppelvorschlag* (double-appoggiatura).



4.1.10 The Slur

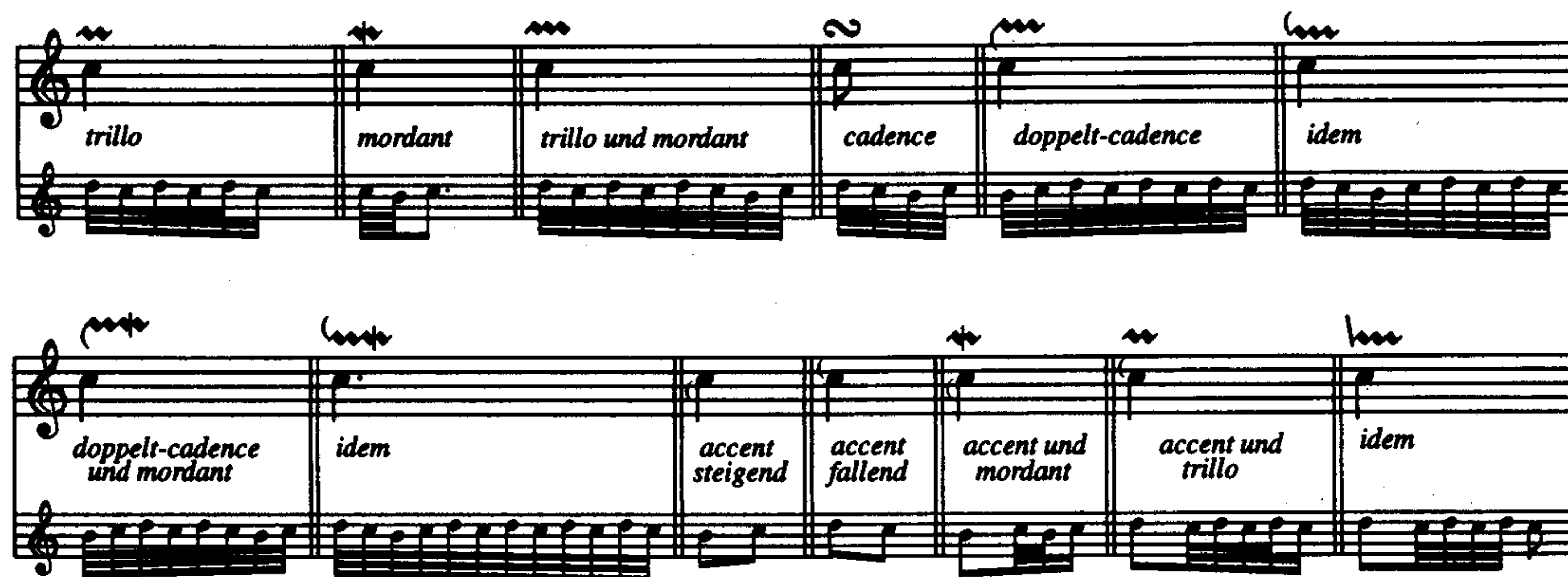
Although no additional notes are involved, left-hand slurs may be regarded as ornamental in the sense of texture and articulation (Baroque lutenists and guitarists classify them this way, including them in their ornament tables). Slurs may be effectively positioned on the first note of a motivic group, especially following a leap; and on half steps, particularly when descending. The execution of the slur consists of a slight lengthening of the first note, followed by a smooth legato resolution.

4.1.11 Ornamental Vibrato

Ornamental vibrato is a feature of both lute and five-course guitar tablatures, and was also employed on the clavichord (where the technique is called the *Bebung*). It may be used as an alternative to the mordent, in mid-phrase or post-cadentially, to give expressive emphasis to a note, and for reasons of contrast, variety or even expediency. The technique may also be used, as it is today, to maintain the expressive intensity of a long note.

4.1.12 Bach's Explication

Bach left only a single set of instructions regarding the execution of the ornament symbols found in his music. This *explication* is found in the instructional *Clavierbüchlein* written in 1720 for his son Wilhelm Friedemann, who at the time was ten years of age. Although the explanations are intended for keyboard instruments and, considering the age of Wilhelm Friedemann, are likely quite introductory in nature, I nevertheless reproduce Bach's ornamentation table here due to its obvious relevance to the subject of ornamentation in his music (figure 37):

Figure 37. Bach's *Explication* from the *Clavierbüchlein vor Wilhelm Friedemann Bach* (1720).

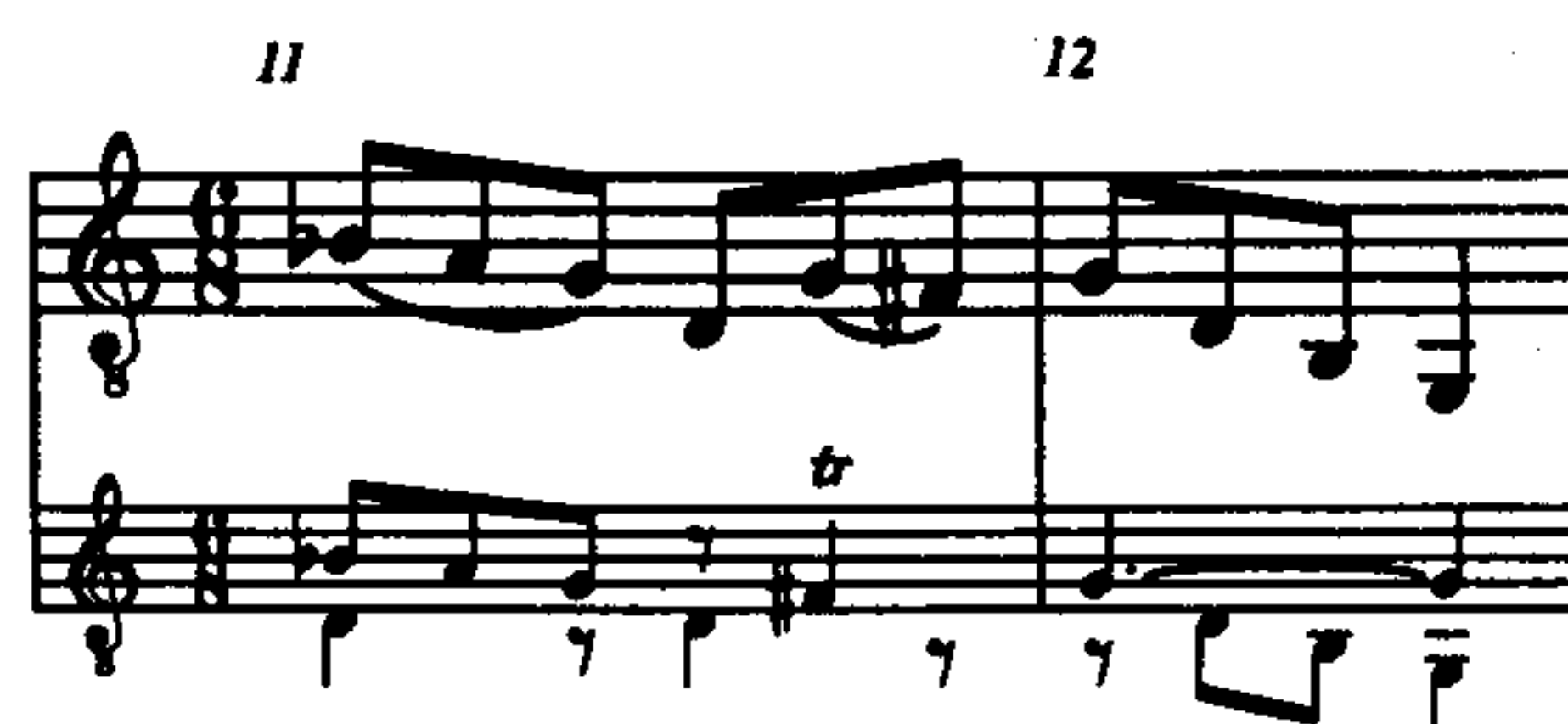
4.2 Adding Ornamentation in Performance

Examining the changes in indicated ornamentation made by Bach in his own arrangements, one feature is particularly apparent: the amount of ornamentation indicated reflects the instrumental idiom. In this respect, ornamentation is more profuse and varied in the Sonata for clavier than in the violin original, and in the Lute Suites than in the corresponding versions for violin and cello. We should therefore feel free to employ an amount and type of ornamentation in our performances on the modern guitar with which we feel idiomatically and stylistically comfortable and, as a result, we may well decide to alter or even disregard an ornament indicated in the score. More pertinent, however, is the introduction of additional ornamentation to the music.

In adding ornamentation, it is necessary to understand that ornamentation is multi-functional. At larger structural levels, ornamentation serves to emphasize the formal design of a movement by marking cadences, providing thematic or motivic identity, and supporting metric stress patterns. At the level of melodic phrasing, ornamentation provides articulative and rhythmic variety, and enhances momentum, accent, emphasis and closure. Ornamentation may also be rhetorical or *affective*, providing a dramatic expressive gesture or a brilliant flash of virtuosity. Adding ornamentation, then, is a matter of matching the ornament to the function.

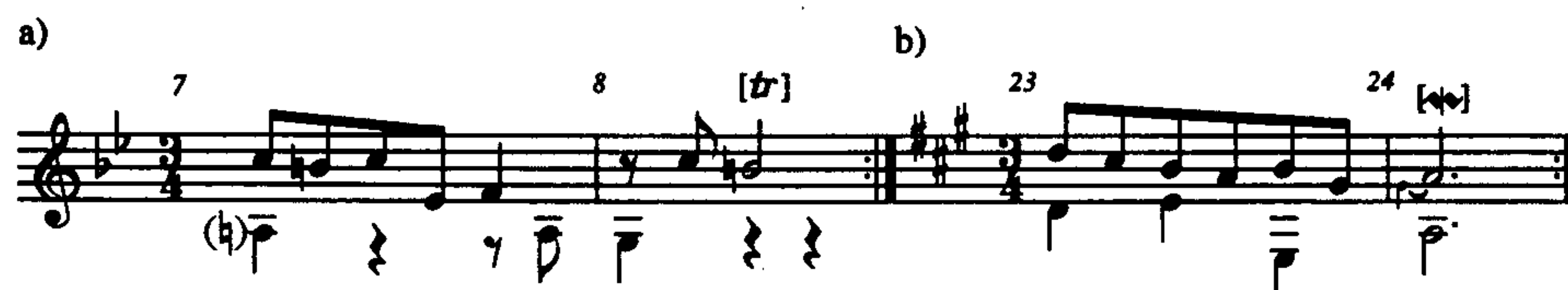
The most obvious place to add ornamentation is at a cadence, where the trill is an integral part of the gesture. Although not all cadences are compatible with a trill, those that have a stepwise preparation and resolution, and a long enough note (some adjustment of the written notes may be necessary), are prime candidates (figure 38):

Figure 38. Adjusted cadential trill, Gigue, Suite 1, mm. 11-12.



A trill or a mordent may also be added post-cadentially, to provide a final gesture of resolution—if the final note is approached from above, then a trill is appropriate, if from below a mordent (this is a general consideration for the placement of these ornaments). Either ornament may be prefaced with an appoggiatura (figure 39):

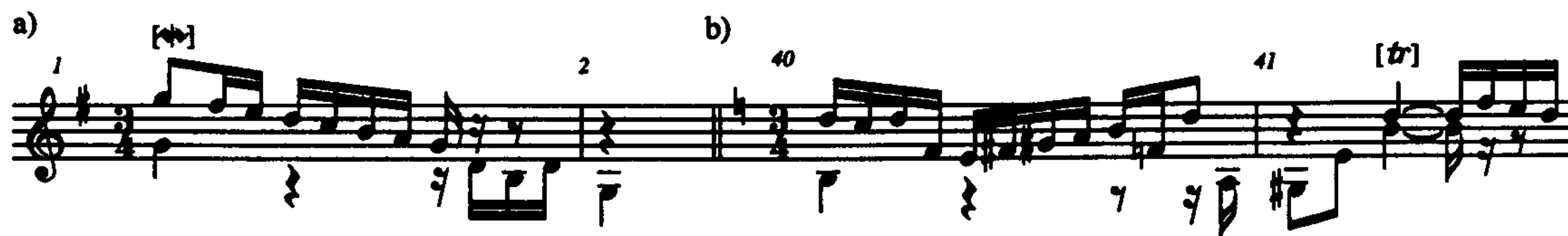
Figure 39. a) Post-cadential trill, Menuet II, Suite 1, mm. 7-8; b) Post-cadential mordent with appoggiatura, Menuet II, Suite 2, mm. 23-24.



Ornamentation and Embellishment

A trill or mordent may also be used to provide an emphatic *affective* gesture at the opening of a movement, or at a dramatic point within a movement (figure 40):

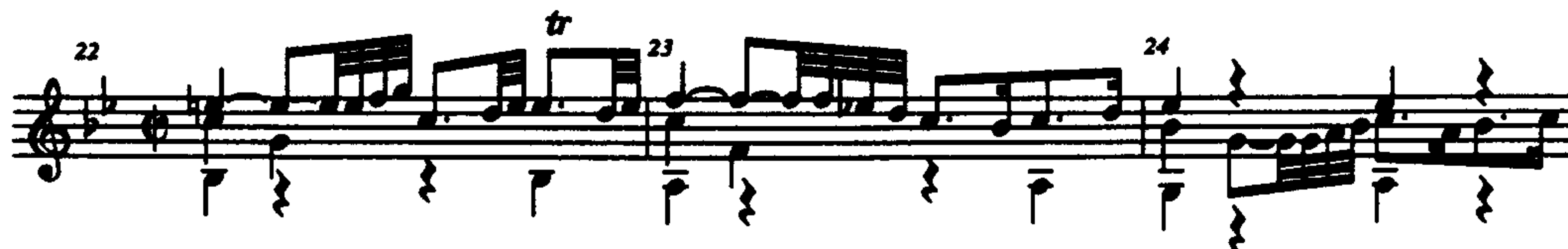
Figure 40. Affective ornamentation: a) Prelude, Suite 3, mm. 1-2; b) Prelude, Suite 2, mm. 40-41.



In mid-phrase, ornamentation tends toward two types: anticipatory ornaments that lead to and emphasize the beat that they precede, and connective melodic ornaments that provide momentum and variety to the phrase.

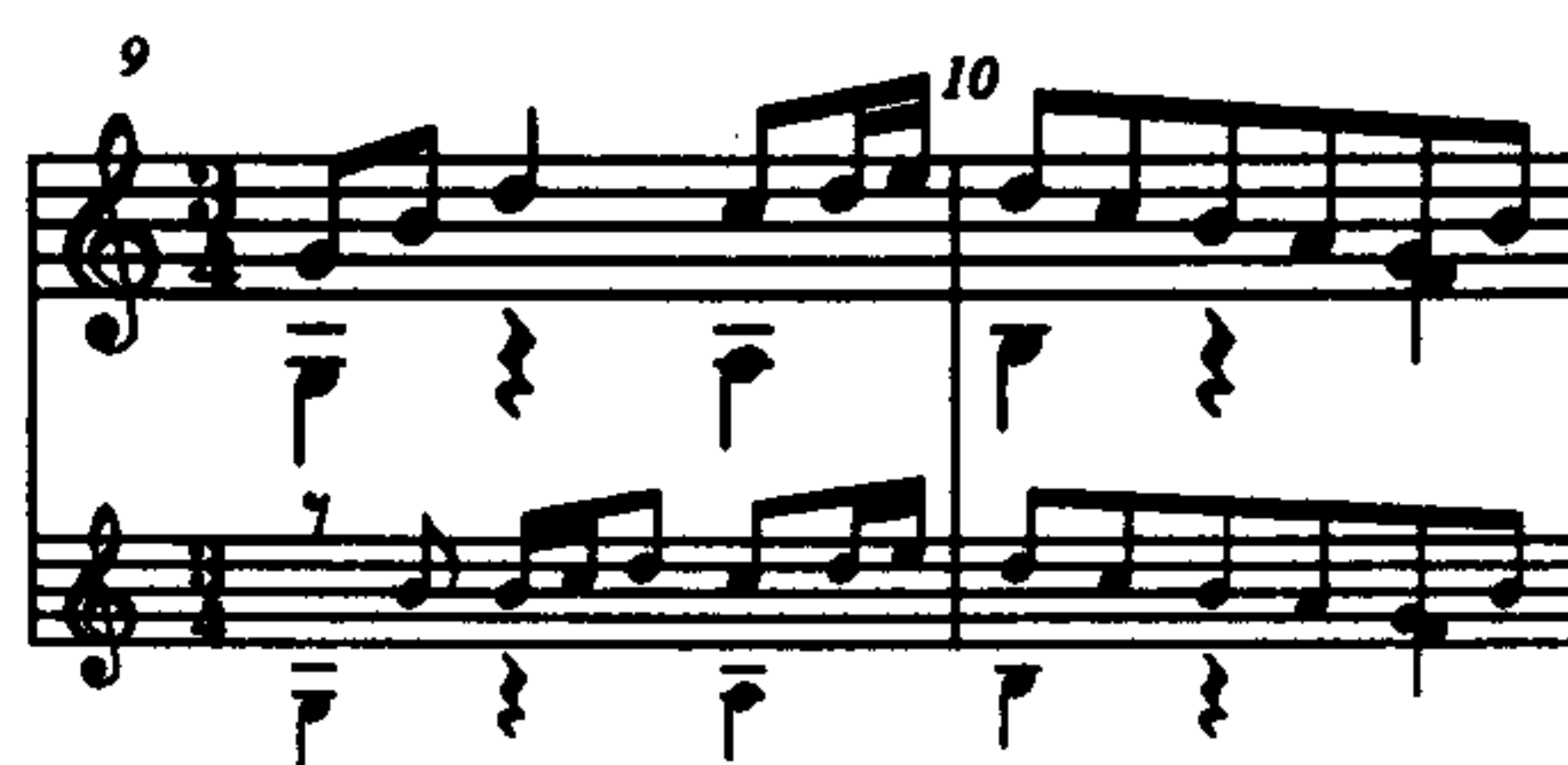
Anticipatory ornaments include anticipatory slides, short “passing” appoggiaturas, and “timeless” acciaccature and springers. Anticipatory slide-like figures are useful in emphasizing important notes while still leaving them unaltered. Although the standard slide is an ascending figure filling the interval of a third (as described earlier), other varieties are not only possible but are often found fully written-out in the music (figure 41):

Figure 41. Written-out slides, Allemande, Suite 5, mm. 22-24.



Connective ornaments include on-the-beat slides, standard appoggiaturas, turns and terminated trills, as well as a wide range of codified and free embellishing figuration. On-the-beat slides provide melodic momentum and connection (figure 42):

Figure 42. Connective slide, Menuet I, Suite 1, mm. 9-10.



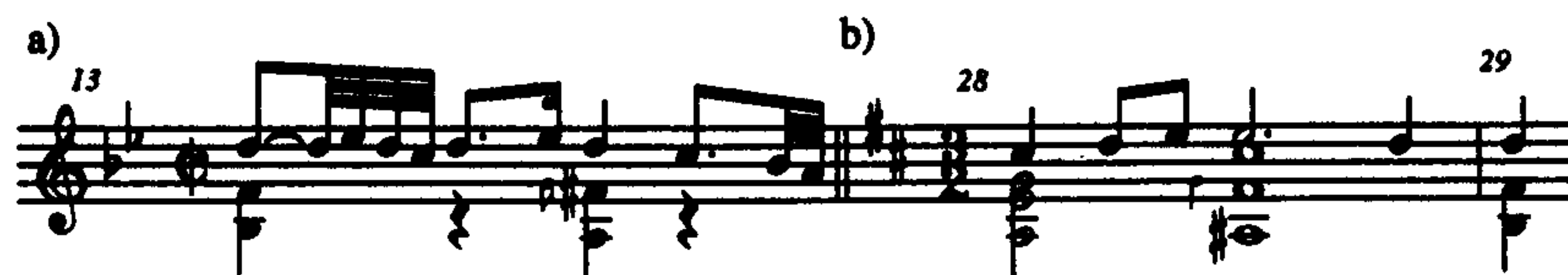
Appoggiaturas, which should be prepared or preceded by step, can be used in many ways to provide variation and to fill and connect beats (figure 43):

Figure 43. Connective “melodic” appoggiatura. Sarabande, Suite 4, mm. 13-16.



Appoggiaturas may also be used to expressively enrich the harmony and provide momentum (figure 44):

Figure 44. Connective "harmonic" appoggiatura, a) Allemande, Suite 5, m. 13; b) Sarabande, Suite 6, mm. 28-29.



Measured turns are effective in stepwise passages (figure 45):

Figure 45. Measured turn, Gavotte II, Suite 6, mm. 1-2.



In fast continuous movements, where there is not enough time for a trill or a mordent, springers, acciaccaturas and short appoggiaturas provide an appropriate alternative (figure 46):

Figure 46. *Springer*, Courante, Suite 2, mm. 1-2.

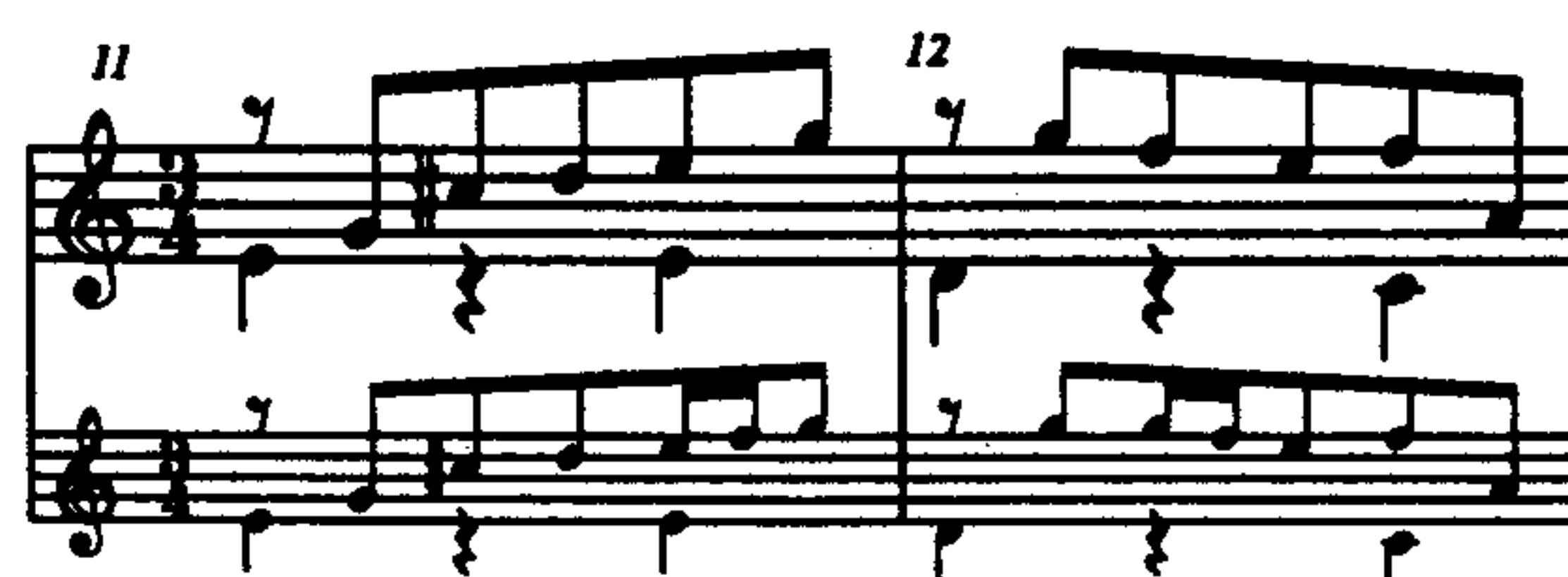


4.3 Free-Embellishing Figuration

Free embellishing figuration is not represented by symbols in the score but may be introduced in an improvisatory fashion by the performer. Consisting of the division-like *diminution* of longer note-values into quicker ones, this type of ornamentation ranges from the occasional embellishment of a single note to the extended and elaborate adornment of an entire movement.

The simplest figures consist only of the repetition or addition of a single pitch to fill and connect the interval of a third or to elaborate a second (figure 47):

Figure 47. Single-note diminution, Menuet I, Suite 1, mm. 11-12.



More elaborate passage work, outlining the melodic contour and harmony of the original, may also be introduced (figure 48):

Figure 48. Comprehensive elaboration, Allemande, Suite 1, mm. 1-6.



4.4 Codified Figures and Written-Out Embellishment

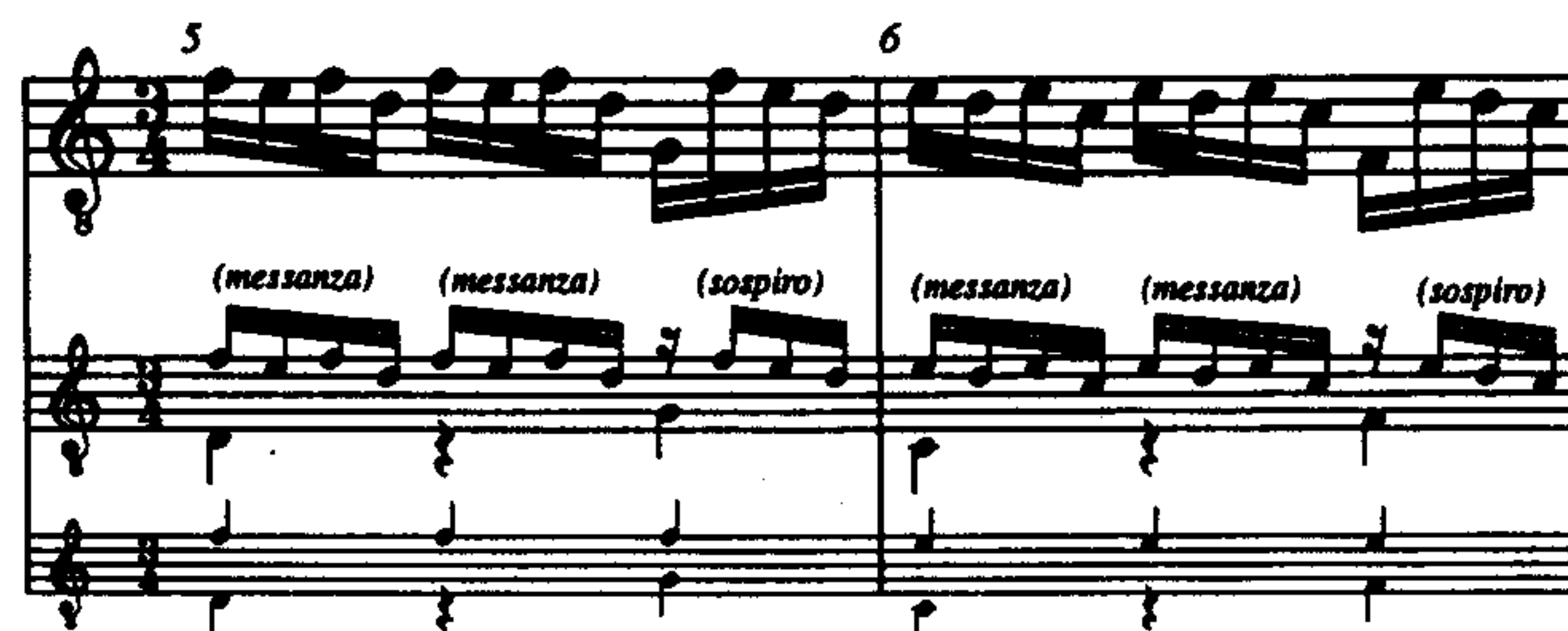
The “standard” Baroque ornaments are only the best-known examples of a much larger vocabulary of figures that had begun to be documented as early as 1550. In addition to what became the codified and mannered *agréments* of the later Baroque, many sources document examples of short figures or motives (*figurae superficiales*) used to break-up intervals and sub-divide and connect beats in a much more measured manner. Originally improvised, these figures provide much of the surface elaboration that, from around 1700, composers finally began to write-out in their scores. The following examples, taken from W. C. Printz (Dresden, 1689), also appear in later North German treatises more contemporary to Bach, and are very common in Bach’s music: the *figura corta* (short figure); *messanza*; *salti* (arpeggio); *tirata* (short scale); *grosso* (turn); *mezzo circolo* (five-note turn); *circolo* (extended turn) (figure 49):

Figure 49. *Figure superficiales*; Printz (1673).



Although the figures may be used in isolation (i.e. on a single note), they are also commonly found acting upon a series of notes, as in the following passage taken from the Courante to the First Suite (figure 50):

Figure 50. *Figure superficales*, Courante, Suite 1, mm. 5-6.



Although such ornamentation need not be literally improvised (it is simply a style of ornamentation that should *sound* improvised), spontaneous improvisation (of varying degrees) in performance is a wonderful expressive freedom afforded the early-music performer—and one that should be fully embraced.

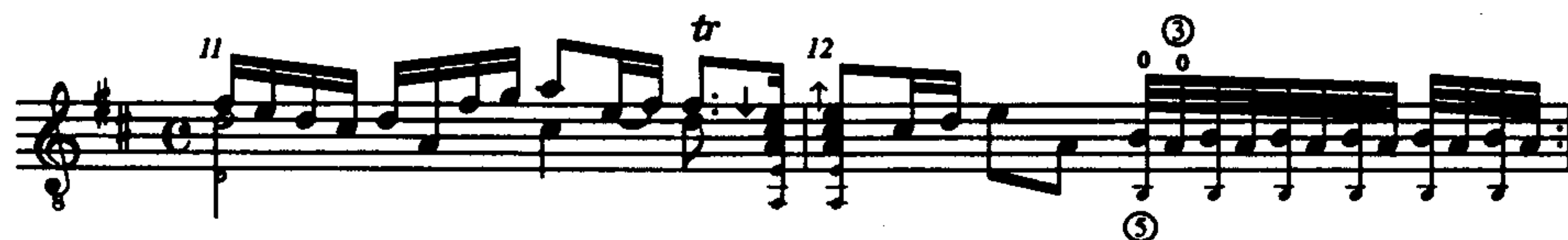
A final thought: while modern performances tend to reserve embellishment for the repeats of binary movements, there is no reason to deny ornamentation the first time around—the possibilities for ornamentation and variation are so great that one may simply take the opportunity to do things differently and, perhaps, a little more freely and elaborately, the second time.

4.5 Idiomatic Execution of Ornaments on the Modern Guitar

Many ornamental figures may be idiomatically articulated in two distinct ways on the modern guitar: slurred on a single string with the left hand; or plucked across two or more strings with the right hand. It is also possible to combine the two.

Historically, the execution of ornamentation on the lute and on the five-course guitar was performed almost exclusively with left-hand slurs—a natural idiomatic consequence of a desire for both speed and lightness. Modern ornamental execution on the guitar, on the other hand, often involves plucking and overlapping the notes of a figure across two or more strings—perhaps in imitation of harpsichord articulation, but also a reaction to the heavier and less articulate effect of slurred ornamentation on the modern guitar. However, the following example, taken from a 1714 guitar tablature of French music by Santiago de Murcia, clearly demonstrates that *campanella* cross-string execution is not entirely confined to twentieth-century Baroque style (figure 51):

Figure 51. Historical cross-string trill, Santiago de Murcia, *Allemande*, mm. 11-12, *Resumen* (1714), pp. 263-4.



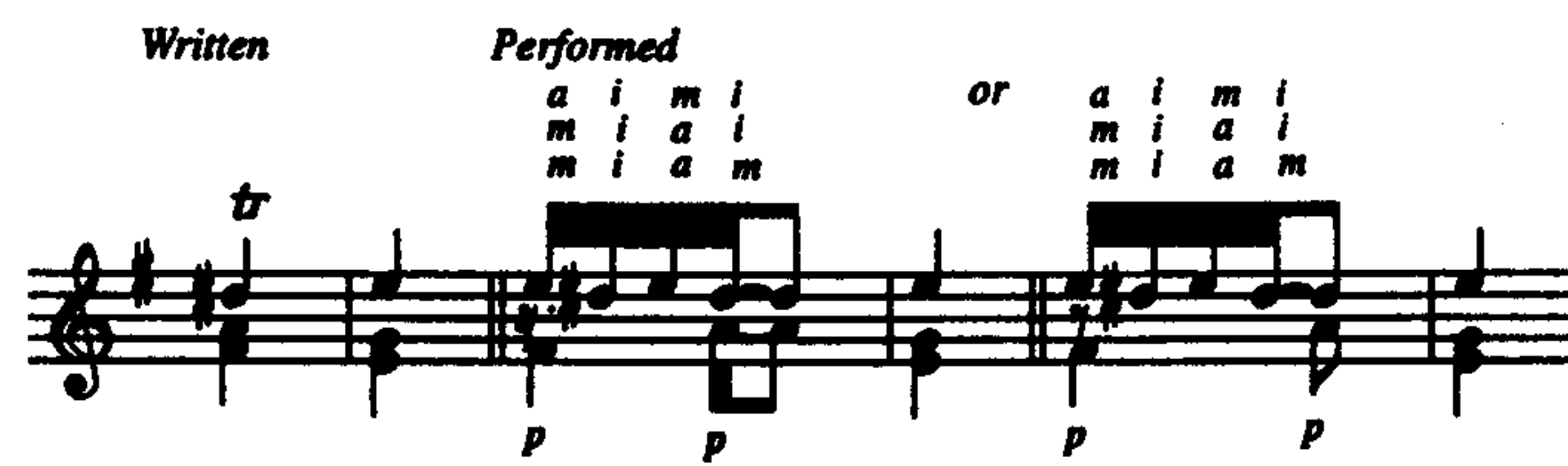
As an idiomatic technique closely related to both *brisé* and *campanella* fingering, cross-string articulation is emphasized in this edition. However, both slurred and cross-string ornaments are idiomatic to the modern guitar, and both can be effective means of articulating and delineating an ornamental figure—depending on the context and desired effect (smoothness, brilliancy, incisiveness, connection, etc.). For example, slurred articulation provides lightness and variety of articulation in passages of free figuration and other ornamental figures, as well as the smooth resolution of appoggiature. Cross-string articulation, on the other hand, can provide for incisive rhythm and dissonance, although care has to be taken to preserve rhythmic contour and the dissonant stress of the upper note, as well as to clarify its resolution within the harmony (that is, the dissonant note should be somewhat held, but should not be allowed to ring together with the main note *after* the resolution has occurred).

Several possibilities exist for right-hand fingering of cross-string ornaments, ranging from a simple *i-p* (index-finger/thumb) alternation to more elaborate combinations involving all of the fingers. Many of these fingerings, however, are designed primarily to facilitate rapid execution and pay little attention to matching the stress-relaxation element of trilled ornaments with the relative strengths and weaknesses of the fingers used to play them. The combinations that use only the fingers are recommended; they avoid the “bump” that can result

Ornamentation and Embellishment

from fingering the resolution (or other note) with the thumb, and also leave the thumb free to play an additional note in the bass or an inner voice at the beginning or end of the ornament (figure 52):

Figure 52. Right-hand fingerings for cross-string trills.



Combinations of slurred and plucked articulation provide for the execution of a wide variety of ornamental figures (figure 53):

Figure 53. Combined plucked and slurred ornament.



Expression, Articulation, and Phrasing

5.1 Musical *Affekt*, Rhetorical Figuration, and the *Cantabile* Style

The expressive monodic singing style (described in the Preface to Caccini's *Le nuove musiche* of 1601) was born of a desire for music to express not only the general mood of a text but, as expressively possible, the emotional meaning of individual words of a text. Influenced by the figures of speech used in classical oratory, early opera produced a large vocabulary of short rhetorical musical "figures of speech," each associated with a particular affective word (such as Winter, Dark, Night, Cold, etc.), and from which listeners could derive affective meaning. The adoption of these same figures in instrumental music resulted in an instrumental language from which affective meaning could be derived through association of the figures with their affective words. These figures became so established that the German theorists began to codify a so-called "Doctrine of the Figures" (*figurenlehre*), describing around 160 such figures along with their relationship to oratory. Numerous conflicts exist between writers, however, suggesting that no unified usage existed; rather, the figures function to embellish and emphasize a more basic overall *Affekt* of the music.

Concern for the overall "passion" of a movement (Sadness, Joy, Anger, Hope, Hate, Love, Doubt, Jealousy, etc.) was extended to all aspects of a composition, including meter, rhythm, interval, harmony, form, key, mode, instrumental color, and dance-type. All of the major German theorists wrote on what later became known as the "Doctrine of the Affections" or the *affektenlehre*, but again do not present a unified practice. Knowledge of the existence and function of these rhetorical-musical figures, however, at least provides insight into the motivic design of the music, as well as illuminating comments such as the following:

...instrumental music endeavors to say as much without the help of words as voices do with words...so that the listener is able to fully comprehend and clearly understand the thrust, meaning, purpose and emphasis...as though it were an actual speech... (Mattheson, 1739).

The concept of "instrumental singing" or "musical speech" also brings us to a richer understanding of the "cantabile style of playing" advocated by Bach himself on the title page to the publication of his keyboard *Inventions and Sinfonias* (1723).

5.2 Hierarchical Phrasing

The essential challenge in performing the music of Bach—more than any other composer of the Baroque—lies in the expressive reconciliation of non-coincident levels of musical structure; a balancing of what might be termed "hierarchical" levels of phrasing. This hierarchy comprises a background alternation of strong and weak metric stresses across all rhythmic levels, vivified by an incongruous and ever-changing affective, melodic, motivic and dissonant foreground, and shaped by larger metric stress-patterns at the harmonic and cadential level. The successful projection of this hierarchy in performance (i.e. the articulation or "pronunciation" of the music) is further complicated by a phraseological system of beat-contained motive and downbeat emphasis that forms the virtual antithesis of the nineteenth-century phraseological model to which most modern musicians are accustomed.

5.2.1 *Quantitatis Intrinseca* and the Metrical Hierarchy

At the heart of the Baroque metric concept is the *Quantitatis Intrinseca*, or "Inner Duration" of notes—the perception of a succession of otherwise equal notes or beats in strong-weak pairs. One of the clearest descriptions of this potentially elusive concept was made by John Holden (1770), who makes an analogy with the succession of equal sounds produced by the ticking of a watch:

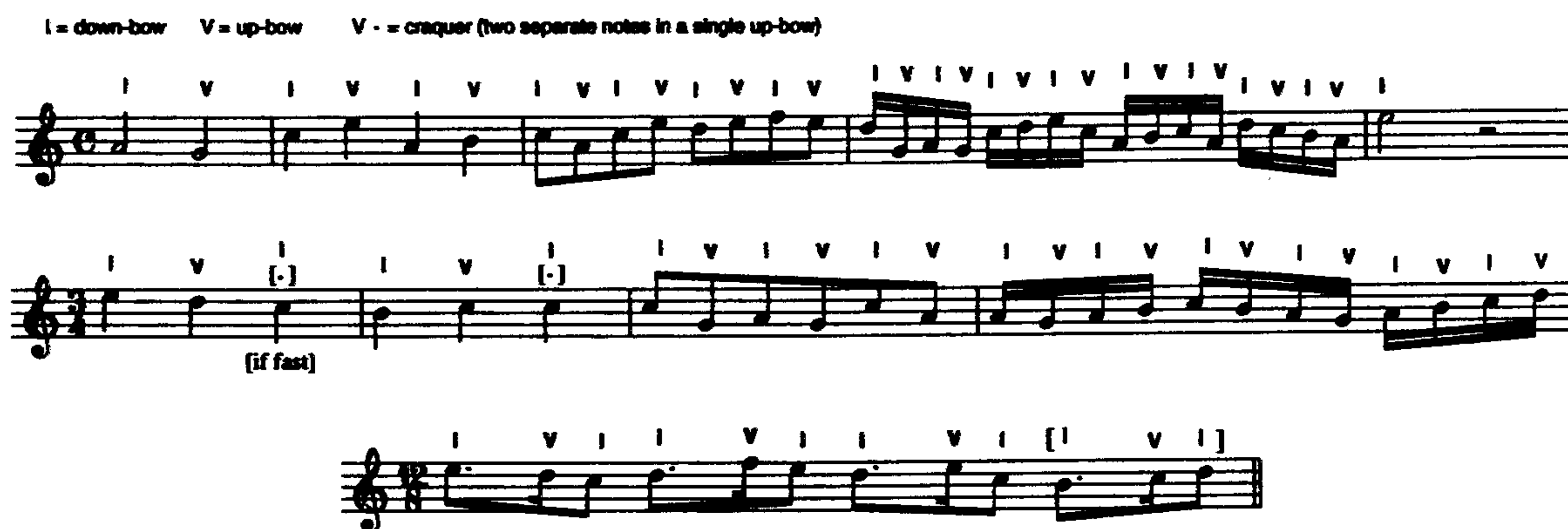
We find them proceeding by pairs...the pulses being alternately a little stronger and weaker: 1 2, 1 2, 1 2; each single pulse may represent the time of a semiquaver [sixteenth note]. We can also place our regard on stronger pulses and disregard the weaker ones, so as to apply the same way of counting 1 ; 2 : 1 ; 2 : in a slower manner...considering each pair as constituting one pulse...answering to the time of a quaver [8th note].²

² Quoted in George Houle, *Meter in Music, 1600-1800: Performance, Perception, and Notation*, (Bloomington: Indiana University Press, 1987), 78-9.

Employing terminology such as *good* and *bad* notes, *notes nobiles* and *ignobiles*, *notes bonne* and *vile*, *long* and *short* notes, this hierarchy of alternating strong-weak pairs, progressing from the sixteenth-note division of the beat, through eighth-note division, to paired beats, doubled-beats, and even to measures and phrases, is described over and over again by German, French, Italian, and English theorists of the period. Yet, and despite provocative terminology (such as the “long” and “short” notes of Heinichen (1728) and Scheibe (1745)—two German theorists contemporary to Bach), the theorists do not necessarily advocate that the performer is to actually lengthen or accent a note in projecting the strong-weak pairing—the effect of this *quantitatis intrinseca*, or “inner duration,” is generally deemed to rely on the *perception* of the listener. Assuming that the player also perceives such groupings, however, an at least unconscious physical response is inevitable—according to Mattheson (1722), a note may be “eminent to the ear to such a degree that it invites you to agree with it.”

It is noteworthy that keyboard fingerings, wind tonguings and string bowings of the period commonly articulate the projection of paired hierarchical groupings. The widely-adopted “rule of the down-bow,” as described by Muffat (1698), for example, results in just such a metrical scheme—the stronger down-bow stroke is used on the “good” notes and the weaker up-bow on the “bad” ones (figure 54):

Figure 54. “Rule of the Down-Bow.” Georg Muffat (1698).



5.2.2 Beat-Level Modification of the Metrical Hierarchy

In performance, the effect of additional stressed elements positioned on “bad” parts of the beat or measure produce constant and varied modification of the metrical hierarchy. For example, a dissonance is stressed, even when it falls on a weak part of the beat, and its resolution is unstressed (figure 55):

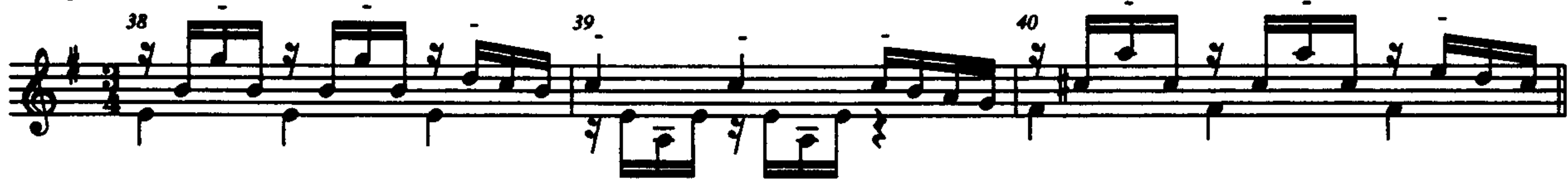
Figure 55. Stressed dissonance on weak part of beat.



Similarly, a melodic accent (a high note or a long note which follows a shorter one) is usually stressed regardless of metric placement, and may therefore superimpose an articulation on the metrical hierarchy (figure 56):

Figure 56. a) Prelude, Suite 3, mm. 38-40; b) Menuet I, Suite 1, mm. 1-2.

a) high-note stress



5.2.4 Articulation of the Lower Voice

The lower voice provides the chief means of controlling the larger-level phrasing of the music. Relatively unembellished and consistent, and acting at the level of the *dispositio* (reflecting the harmonic rhythm of the contrapuntal structure at the level of the beat and the measure), its articulation should therefore be independent of, and not compromised by, the upper part.

Although the articulation of the lower voice is indicated through notated rests, the *precise* duration of each note is an issue of interpretation, and is subject to considerations of tempo (the faster the tempo, the more articulate), structure (post-cadential notes are usually long), and desired *Affekt*.

5.3 Bach's Bowing Slurs

In a sense, Bach's written articulation markings represent a performance of the music and provide, in addition to technical information, an indication of phrasing and articulation. Due to the potential for somewhat strong down-bows contrasted with weaker up-bows (Muffat's "rule of the down-bow" mentioned earlier), and the effect that the first note of a slurred group is likely to be stressed more than the notes that are slurred to it, the placement of a bowing slur also defines note-grouping and articulation.

The bowing indications contained in the cello manuscripts, which at first sight seem quite carelessly and inconsistently drawn, reveal many consistent tendencies on closer examination. Most slurs are contained within the beat, where they delineate motivic figures and dissonances or articulate "good-bad" groupings of (sometimes affective) paired eighth or sixteenth-notes (figure 59):

Figure 59. Bowing Slurs: a) Prelude, Suite 2, mm. 27-31; b) Sarabande, Suite 6, mm. 6-8; c) Menuet I, Suite 1, mm. 1-4.



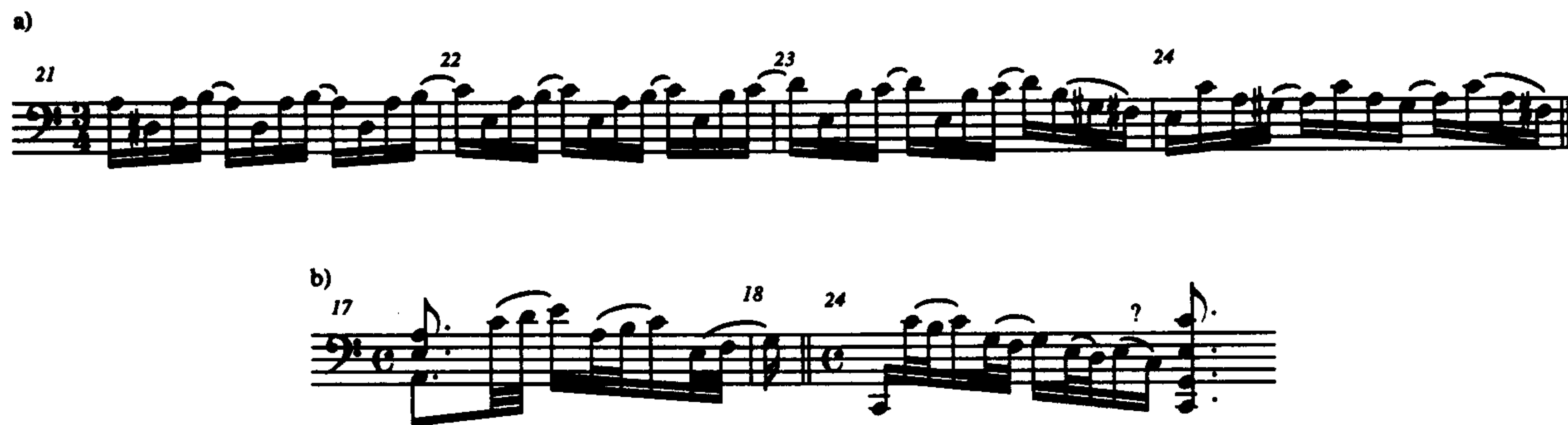
As can be seen in figure 59a above, written slurs complement the natural shape of the figures, delineating the conjunct portion and clarifying the implied part-writing of the compound line by splitting-off notes that move by leap (as discussed above). It should be noted, however, that similar figures are often articulated differently (both within and between sources) and that no single "correct" articulation for a particular figure is applied in all instances. Varied articulation of similar figures is common, and often occurs when the motivic shape and metric placement of a figure are otherwise identical (figure 60):

Figure 60. Varied Articulation of Similar Figures: Courante, Suite 1, mm. 1-4.



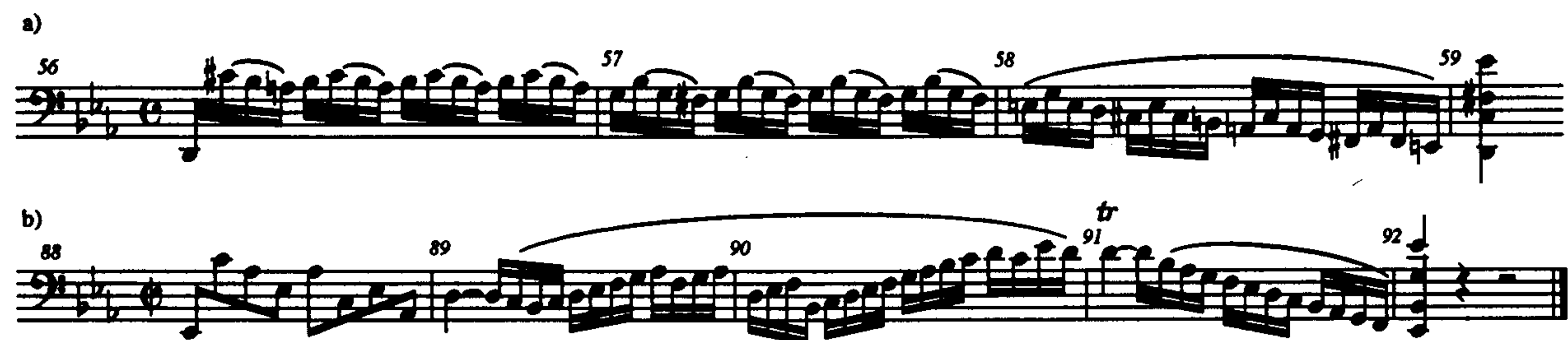
Although slurs rarely resolve across the beat or barline, there are notable exceptions (figure 61):⁴

Figure 61. Cross-beat slurs: a) Prelude, Suite 3, mm. 21-24; b) Allemande, Suite 3, mm. 17 and 24.



While most longer slurs outline longer conjunct groupings, the meaning of some such slurs is uncertain; some function perhaps as a short-hand indication to continue a previously-established pattern (figure 62a), while others seem to be an indication to abandon “beat-contained” articulation (figure 62b):

Figure 62. a) Long slurs: Prelude, Suite 4, mm. 56-58; b) Prelude, Suite 4, mm. 88-92.



In the many instances where no slurs are present it may reasonably be assumed that the performer should add them, grouping notes as appropriate and perhaps taking an earlier marking as a model. Although casually applied, occasional dots are employed in the Anna Magdalena manuscript and almost certainly are intended to confirm that slurs are not to be used at that point (they are also sometimes used to clarify the end-point of a carelessly-drawn slur) (figure 63, and also see Suite 3, Gigue, mm. 34, 38, 94 and 98):

Figure 63. Articulation dots: Gigue, Suite 1, mm. 1-2.



To facilitate further examination, the bowing indications from the Anna Magdalena source have been included in the parallel score provided with this edition. Due to the vague placement of many markings in the original manuscripts (which often vary from source to source), a good deal of subjective interpretation has been necessary in deciding to which notes they belong.⁵

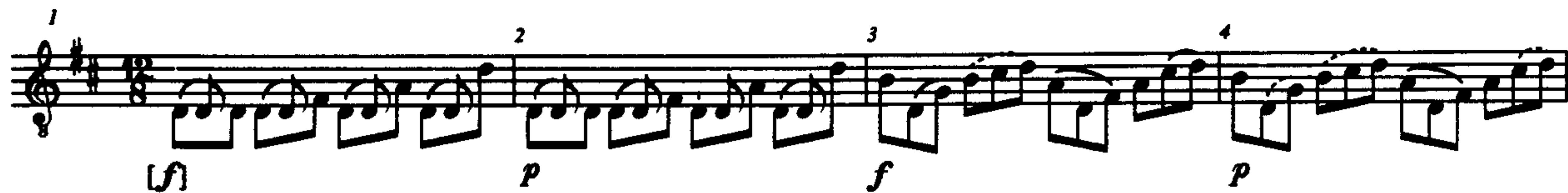
⁴ Several recent authors state that Bach's cello slurs are *never* written so as to cross the barline. Clearly, this is not the case. In addition to the examples cited above, the Gigue to the French-style Fifth Cello Suite, in particular, makes a feature of cross-measure slurs.

⁵ Although making little specific reference to the Cello music, the following study of articulation marks in Bach's chamber and concerted vocal music is recommended: John Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach*, (Cambridge: Cambridge University Press, 1990).

5.4 Dynamics

In only a single instance does Bach provide dynamic markings in the Cello Suites—an “echo” passage at the beginning of the Sixth Suite Prelude (figure 64):

Figure 64. Dynamics: Prelude, Suite 6, mm. 1-4.



This kind of dynamic effect is notated fairly often by Bach, and by other Baroque composers, and has given credence to the concept of the “terrace dynamic”—a block of music that progresses at a single dynamic level until countered by another marking. While echo effects such as that shown above are present in Baroque music (an extrinsic manifestation of the *quantitatis intrinseca*), they are by no means the only type of dynamic shaping employed at the time. Consider figure 65, taken from Quantz (1752), in which is described the relative dynamic of each note of an elaborate thirty-two measure ornamental passage. Quantz uses the terms *weak*, *strong*, *crescendo* and *decrescendo* at the level of the beat, delineating the natural shape of musical figures or motives. As today, such effects respond to the natural shapes and tensions in the music and we may reasonably assume that, although not notated, this kind of nuance was natural on any instrument capable of producing it.

Figure 65. Dynamic Shaping - Quantz (1752).



Pick-up Measure: crescendo; Measure 1: beat 1: grace notes weak, main note stronger, crescendo; beat 2: trilled note strong, decrescendo; short notes weak; beat 3: 16th notes strong, grace notes and 8th note weak; beat 4: first note of triplet weak, other two strong; Measure 2: Beat 1: grace notes weak, main note crescendo; beat 2: a and g weak, f, e and d stronger; beat 3: grace notes weak, main notes strong; beat 4: crescendo.

One, controversial, dynamic effect remains to be mentioned—the dynamic accent. The early eighteenth-century theorists present at least three distinct positions in their discussions of metric accent and emphasis: one related to the *quantitatis intrinseca* in which accent is perceived but not physically produced; one related to emphasis through the subtle lengthening of notes; and one related to accent enhanced by note length and moderate dynamic stress. It is not until the late eighteenth century, with the abandonment of musical figures in favor of clearly-defined melodic phrases, that the theorists begin to describe dynamic accent alone as the means to metric stress.

5.5 Bach’s Clavier Articulation

Although the information regarding Bach’s performances is scant, it is nevertheless quite illuminating—Bach appears to have possessed an unsurpassed legato style of playing. According to Johann Nicolaus Forkel, in his seminal work *On Johann Sebastian Bach’s Life, Genius, and Works* (Leipzig, 1802):

Johann Sebastian Bach’s manner of managing the clavier was admired by all those who had the good fortune to hear him, and envied by all those who might themselves claim to be considered as good players...hitherto nobody has explained in what this difference properly consisted...I have often wondered that C. Ph. Emanuel [Bach’s son], in his “Essay on the True Manner of Playing on the Clavier,” did not describe at length this highest degree of distinctness in the touch of that instrument as he not only possessed it himself, but because in this consists one of the chief differences by which the Bachs’ [J. S., C. P. E., and W. F.] mode of playing on the clavier is distinguished from all others. He [C. P. E.] says...“Some persons play too stickily...their touch is too long, because they keep the keys down beyond the time. Others have attempted to avoid this defect and play too short, as if the keys were burning-hot. This is also a common fault. The middle path is best.”⁶

This description of Bach’s precise legato style of playing is confirmed by E. L. Gerber (ca. 1750) who, in describing another organist, says:

⁶ Passage contained in Hans T. David and Arthur Mendel (ed.), *The Bach Reader*, (New York: Norton, 1945), pp. 306-7.

...his manner could not possibly please those who knew Bach's *legato* manner of playing, for he played everything *staccato*.⁷

Bach's *legato* style may perhaps be best understood as a *general* articulation rather than a *constant* one—a *legato* articulation of note groupings that should be so articulated in the *cantabile* manner. A *constant* articulation is no articulation at all.

5.6 Phrasing and Articulation in an Idiomatic Context

The motives, figures, placement of slurs, embellishments, ornaments, and phrase structures discussed thus far represent, for Bach, a common practice—these features appear in the same way in all of his music, whether it be string, keyboard, wind or vocal. Each instrument, however, has its own particular idiomatic manner of articulating them. Bowed instruments, for example, tend toward dynamic stress as an almost unavoidable consequence of playing technique and bow construction—the weight being toward the heel of the Baroque bow, combined with lower tension gut strings, results in a greater difference between up-bow and down-bow and, consequently, the tendency to dynamically stress the “good” beats or the first note of a slur. While Italian string players claimed equal facility with either bow, on “good” notes or “bad,” the French and the Germans adhered to Muffat's “rule of the down-bow” which places the heavier articulation on the “good” parts of the beat. Not that French bowing was a relentless alternation of strong and weak strokes—the gambists (Marais, Forqueray, Loulié, etc.), for example, used numerous varieties of bow stroke related to gradations of attack, sustain and release, while other writers describe the *bariolage* (the slurred alternation of the same note across two strings), the *détaché* (a detached or staccato stroke) and the *sautillé* (the spiccato or “flying staccato” stroke) as additional strokes, each with its own particular articulative effect.

The harpsichordists, on the other hand, had no recourse to dynamic stress in projecting the shape of the music. That Bach's keyboard slurrings are applied in the same way as the string bowings (although much less profusely) is extremely interesting—since slurs have no technical purpose on keyboard instruments they are, therefore, musical indications requiring an articulation from the player. And a variety of articulation is available on keyboard instruments—even on the harpsichord—and ranges from the detached to the *legato*, even to the “over-*legato*” (an overlapping of successive tones). Like string instruments, keyboard technique also projects a basic paired metrical hierarchy through the alternation of relatively strong and weak fingers, even though no *dynamic* effect can result from them. Right-hand execution of passage-work on the lute, which relies upon the alternation of the stronger thumb with the weaker index finger, is yet another instance of paired metrical articulation tied to basic instrumental technique.

Clearly, we may discern *two* types of articulative emphasis—one through dynamic stress, the other through duration and rhythm. These effects are not mutually exclusive however and, when available, both are appropriate. On dynamically-limited instruments such as the guitar and, especially, the lute, modest dynamic stress reinforced by rhythmic and durational emphasis is particularly effective.

5.7 Phrasing and Articulation on the Modern Guitar

As we have seen, the articulation of Bach's music requires a detailed and proportioned stress or emphasis at a variety of levels—ranging from the hierarchical pairs and the delineation of motives and figures, to the projection of harmonic rhythm and the larger phrase. We have also seen that both dynamic and durational nuance are an effective means of providing this emphasis. However, since we have also noted that each instrument has its own idiomatic means of articulating this music, we should take care not to limit our expressive devices to those of other instruments—rather, we should explore and take full advantage of appropriate techniques idiomatic to the modern guitar.

Each finger of the right hand is relatively strong or weak and this inequality, enhanced by a *slight* lengthening of the “good” notes, may be applied to the projection of hierarchical pairs at the level of beat division. As with *p-i* (thumb/index-finger) alternation on the lute, a strong-weak pairing may be conveniently projected on the guitar by arranging for a strong finger (the middle, or possibly the ring finger) to play the “good” notes, with the index finger reserved for the “bad” ones—noting that the desired articulation will “speak” only if the natural inequality of the fingers is allowed to come through by using a relaxed right-hand technique (a “rest-stroke” technique will likely produce quite the opposite effect—the equalization of paired notes). An overall light touch also allows for subtle accentuation, which may be applied to the delineation of motives and figures within the beat—the first note of a conjunct group will receive an emphasis (equivalent to the first note of a slurred group on the cello).

Although we cannot reasonably replace the cello bowings with left-hand slurs on the guitar, it is possible to delineate the first note of a conjunct group or the resolution of a dissonance with a slur—provided the slur is well controlled. As mentioned earlier, the effect of left-hand slurs on the modern guitar tends to be heavier and less articulate than on earlier instruments, and can lack the agility of plucked articulation in providing the

⁷ *Bach Reader*, p. 187, fn77.

subtle and constant accentuation necessary to delineate small-scale figures and motives in a proportioned way. The use of left-hand slurs to delineate and group ornaments is a different matter since hierarchical articulation does not take place at this level of beat division. However, left-hand slurs are perhaps best used as they are on the Baroque lute and on the five-course guitar—as varied articulation and ornamental texture, conveniently placed but without phraseological or motivic association. In this way we may produce a rich and varied articulative texture which freely mixes slurs, plucked notes, *campanella* and *stile brisé*, leaving motivic delineation and phrasing to right hand accentuation and agogic accent—in contrast with the constant *detaché* that often characterizes modern performances of this music.

Timbral change is rarely associated with early music performance; nor, in general, need it be. However, even though the cello suites were not conceived with organized *concertante* contrasts in mind, a change of tone color may be used to enhance “echo” passages, as well as the differentiation of voice parts.

As mentioned earlier, ornamental vibrato is a common feature on the lute and five-course guitar (where it is often found in place of a mordent), as well as on the clavichord. Beyond ornamental use, however, there is no good reason not to use vibrato in place of a bowed swell to maintain the intensity of a long or otherwise expressive note.

Articulation of the larger structure of the music (harmonic rhythm, dance meter, cadence and the longer phrase) may be achieved through clear articulation of the lower voice and proportioned durational lengthening. A slight broadening of tempo prepares the approach to a cadence and, as mentioned earlier, a subtle preparatory hesitation before the main harmonic changes (which usually reflect the strong beats of the dance) provides emphasis without forced accentuation as well as maintaining the beat-contained articulation (which is almost antithetical to modern players raised on a nineteenth-century phraseological model based on *de-emphasis* of the downbeat).

We cannot, of course, *consciously* control all rhythmic and articulative levels as we play—rather, the basic metrical and harmonic hierarchy is internalized and subconsciously “felt” as the background against which the detailed motivic articulation is expressively applied. The proportion and overall balance of these levels, however, is the essential challenge in performing the music of Bach. We may remind ourselves of a contemporary description of him: “full of rhythm in every part of his body”!⁸

5.8 Bach's Tempos

The few surviving descriptions of Bach's performance manner refer to his relatively “brisk tempos.” According to Forkel, in his *On Johann Sebastian Bach's Life, Genius, and Works* (Leipzig, 1802):

In the execution of his own pieces he generally took the time very brisk, but contrived, besides this briskness, to introduce so much variety in his performance that under his hand every piece was, as it were, a discourse.⁹

And in the *Nekrolog auf Seb. Bach* (Bach's Obituary), written in 1754, C. P. E. Bach and J. F. Agricola mention that:

In his conducting he was very accurate, and of the tempo, which he generally took very lively, he was uncommonly sure.¹⁰

Tempo is, of course, a relative measurement; and it is perhaps more important that these references also mention the *quality* of Bach's playing at such tempos. Johann Abraham Birnbaum, in his well-known defense of Bach against Johann Adolph Scheibe written in 1738, describes Bach's “quite special adroitness, even at the greatest speed, in bringing out all the tones clearly and with uninterrupted evenness.”¹¹ It should hardly need mentioning that *speed* of execution should always defer to *quality* of execution—a sentiment stated in no uncertain terms by both C. P. E. Bach and J. J. Quantz, amongst others.

5.9 The French Dance Style: Phrasing, *Affekt*, and Tempo

The social significance of the French dancing style can hardly be overemphasized. Evidenced by the large number of French dancing masters employed abroad during the early eighteenth century, the widespread popularity of both French theatrical and social dancing across Europe resulted in the almost universal adoption

⁸ Taken from a letter written by Johann Matthias Gesner to Marcus Fabius Quintillianus in 1738, *Bach Reader*, p. 231.

⁹ *Bach Reader*, p. 312.

¹⁰ *Bach Reader*, p. 222.

¹¹ *Bach Reader*, p. 242.

of the French dances in stylized musical settings. Bach himself associated with several of the French dancing masters employed in Germany, and must certainly have been acquainted with the intricacies of the style.

In general, the French dancing style is characterized by grace, dignity and even by a certain “nonchalant” attitude, but not by constant motion or relentless drive. The downbeat, which is usually prefaced by a preparatory downward gesture made by bending at the knees (a *plié*), is marked by a “rise” (an *élevé*) comprised of one of a variety of springing or gliding steps. The steps proceed, therefore, by an alternation of motion and rest (or *arsis* and *thesis*), creating a period of “pregnancy” before the strong beats of the dance. This moment of hesitancy, which is difficult to sense without at least trying to dance the steps, has considerable consequences for musical phrasing—it serves to emphasize the downbeat of the measure without giving a forced accentuation. The steps are further grouped into the phrases that comprise the characteristic sectional structure of most Baroque dance movements.

In the suites for cello, Bach includes the “standard” complement of dance movements: an Allemande, Courante, Sarabande and Gigue, along with the customary *galanterie* pair—Minuets in the first two suites, Bourrées in the middle two, and Gavottes in the last two. As stylized versions of ballroom dances, not only does each have its own associated tempo and metric stress pattern, but also its own expressive character, or *Affekt*. Although no attempt may reasonably be made to match a dancing tempo to a musical one (choreographic tempo responds to physical rather than musical motion and anyway, like music, is also subject to aesthetic taste), the *relative* tempi attributed to the dances are useful in asserting the overall movement-to-movement shape of the suite. The theorists identify six relative tempo levels, of which four apply to the dances used by Bach in the Cello Suites:¹²

<i>Fastest</i>	Bourrées and most Giges
↓	Gavottes and some Giges
	Minuets and Italian Courantes (Correntes)
<i>Slowest</i>	Sarabandes and French Courantes (“one beat per measure” of 3/2 meter)

Tempo is perhaps the main determinant in asserting the expressive *Affekt* or character of a movement.

While Bach’s stylized instrumental dance settings are not intended to represent music that could actually be danced, their underlying structure is nevertheless derived from the metric stress patterns and phrasing of the dances after which they are modeled. An account of these patterns follows, along with the affective descriptions the theorists ascribed to each.

5.9.1 The Prelude

Although no standard form exists for the Prelude, a few general characteristics are worth mentioning. The essence of the Prelude is one of improvisatory effect through idiomatic display. Repeated arpeggio and scale figures, sequences, slow harmonic rhythm (a single change per measure or even every two measures), irregular phrase-lengths and weak or avoided cadences all combine to give the impression that the composition of the piece is unfolding as it is being performed. Many of these features invite a rapid delivery, although too brilliant a tempo can destroy the intended improvisatory effect. Fermatas and short cadenza-like passages (which may be further elaborated by the performer) appear after the mid-point of many Preludes and act as emphatic structural markers, often helping to extend the movement and preparing the concluding section. Such fermatas need not be hurried.

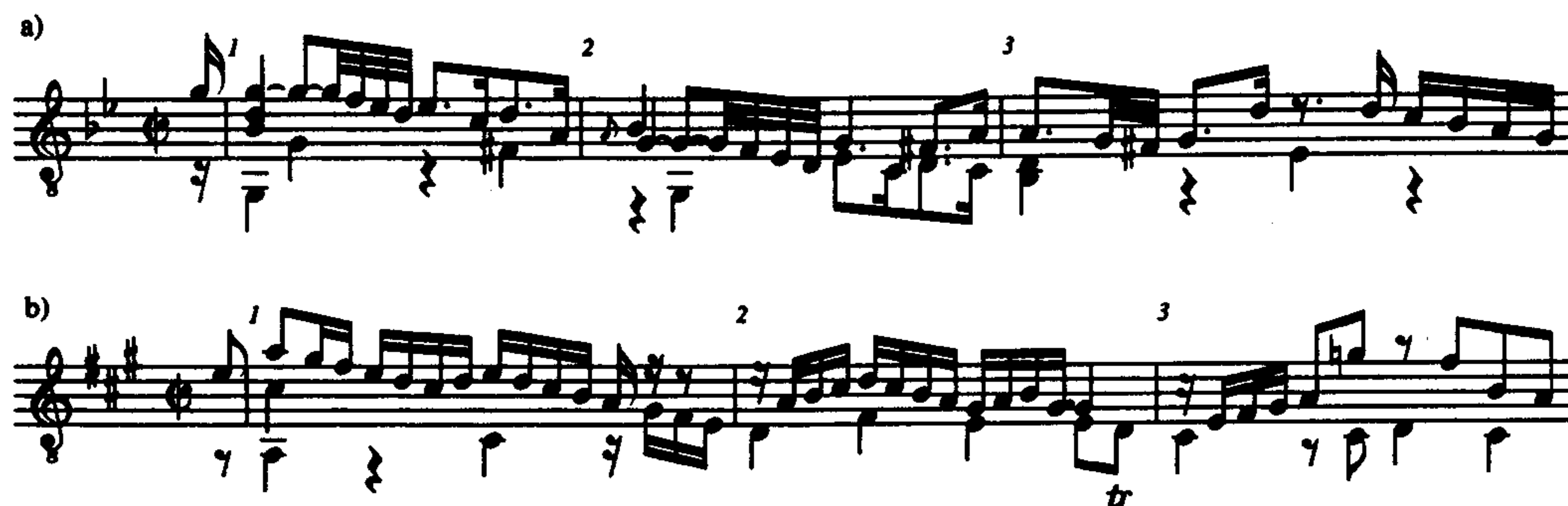
Another important characteristic of the Prelude is that it sets the overall character or *Affekt* of the suite, providing a cohesiveness that unifies the diverse dance movements that follow it.

5.9.2 The Allemande

Since the Allemande was regularly used as the opening movement of suites without Preludes, this dance is often the most harmonically substantial movement of the suite—Walther (1732) described it as “the proposition out of which the other suites [movements] flow.” This substance is also reflected in the widespread use of the Allemande as the basis of the elegiac and programmatic *tombeau*, as well as the slow and stately outer sections of the French Overture. In its French form the dance is somewhat slow, dignified and majestic with characteristic dotted rhythms (as in the Fifth Suite). Often, however, the dance takes on a more Italianate character, consisting of constant running sixteenth-notes. The characteristic opening sixteenth-note upbeat and following downbeat often seem to serve as a *coup d’archet*, steadying and restraining the forward motion of the movement from the outset (figure 66):

¹² See Meredith Little and Natalie Jenne’s *Dance and the Music of J. S. Bach*, (Bloomington: Indiana University Press, 1991), pp. 19-20. This excellent work also provides much information relating to the affective characteristics of the dances, discussed below.

Figure 66. a) French Allemande, Suite 5, mm. 1-3; b) Italianate Allemande, Suite 4, mm. 1-3.



5.9.3 The Courante

The Courante also takes two very distinct forms: the French *Courante* and the Italian *Corrente*, though Bach uses the nomenclature “Courante” for both types. The theorists describe the French Courante as “serious and solemn,” “earnest,” “noble,” “grand,” “hopeful” and “majestic,” expressing “sweet hope, something heart-felt, something yearning, but also something joyful.” Counted in one large beat per measure of 3/2 meter, the Courante is actually one of the slowest of the dances in terms of meter, but one of the fastest in terms of figuration. It is also one of the most rhythmically subtle and ambiguous, frequently mixing 6/4 and 3/2 meter both between adjacent measures and polymetrically between voice parts (figure 67):

Figure 67. French Courante, Suite 5, mm. 22-24.



The Italian Courante (the *Corrente*) is rarely mentioned by the theorists but is often found in instrumental settings (often designated “Courante” rather than “Corrente”). With little of the metric ambiguity of the French Courante, the Italian version is characterized by constant “running” eighth or sixteenth-notes. Cast in a moderate-to-fast triple meter, which due to slow harmonic rhythm is also felt in a moderately slow one-beat-per-measure, the Corrente is often a virtuosic display in Italian string style comprising varied figuration and phrase length, arpeggiation, and sequences (figure 68):

Figure 68. Italian Corrente, Suite 4, mm. 1-5.



5.9.4 The Sarabande

Known in sixteenth-century Spain as a fast and lascivious dance, accompanied by castanets and strummed guitars, the Sarabande was one of many dances that slowed down during the course of instrumental adoption and subsequent refinement under Lully at the French court. The eighteenth-century theorists describe the French version of the dance as “grave,” “ceremonious,” “majestic,” “serious” and “melancholic” with a “delicate yet serious tenderness,” although more than a hint of passion is apparent in some descriptions of its danced performance. The French Sarabande is typically a relatively slow triple meter with a strong first or second beat emphasized by harmonic rhythm, note length, and ornamentation (figure 69 and also figure 7):

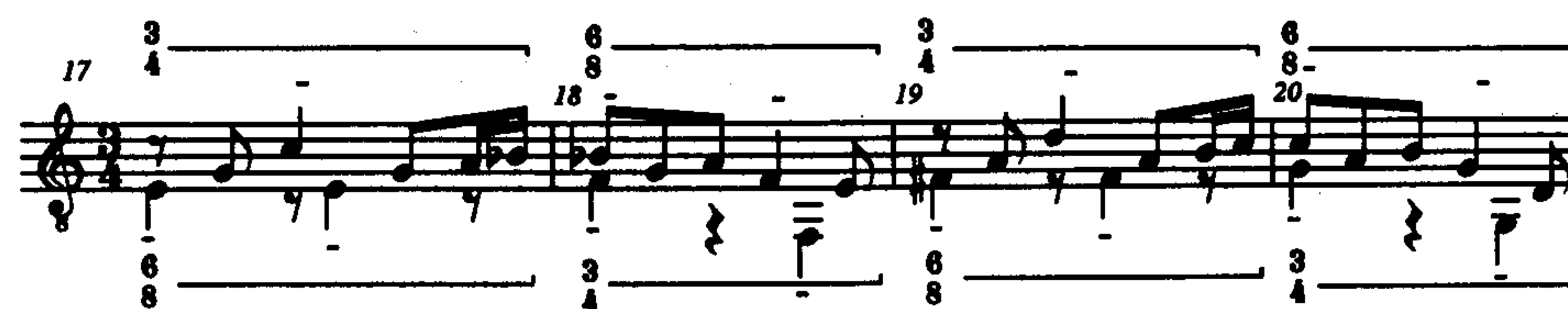
Figure 69. Sarabande, Suite 6, mm. 1-4.



5.9.5 The Minuet

The Minuet was the most widely used of all Baroque dances and demonstrates a range of tempi, from the fast and virtuosic, to the moderate, to the slow (at the French court the monarchs, well adorned in heavy robeage, often ended a social event by dancing a slow minuet—consequently, French composers often place the dance at the end of their suites). The theorists describe the Minuet as “noble,” “expressive,” “elegant” and of “moderate gaiety.” In triple meter, the dance often employs hemiola rhythms and, like the other *galanterian* dances, has a clear and simple phrase structure—phrases of four measures, each comprising answering two-measure halves (figure 70). Tempo variation is often appropriate between paired Minuets, as it is between other paired *galanterian* dances.

Figure 70. Menuet I, Suite 1, mm. 17-20.



5.9.6 The Bourrée

The Bourrée is amongst the fastest of the dances (along with the French Gigue). In duple meter with quarter-note upbeat (often two eighth-notes), it is usually comprised of eight-beat phrases of two answering four-beat halves. The theorists describe a “gay or joyful” dance “to be played lightheartedly,” “its essential characteristics are contentment, pleasantness, unconcern, relaxed, easy going, comfortable, and yet pleasing” (figure 71):

Figure 71. Bourrée I, Suite 3, mm. 1-4.



5.9.7 The Gavotte

The Gavotte exists in two forms: the fast virtuosic Italian and the more moderate French (often a *rondeau*). The theorists describe this pastoral dance as having a range of *Affekt*: “graceful,” “tender” and “joyful,” yet also “sad.” They indicate a “graceful” or “gay” tempo, as well as a “sometimes tender and slow” one. Metrically similar to the Bourrée, the Gavotte has a slower tempo and starts in mid-measure (*on* the second beat) rather than with a short anacrusis, and often ambiguously (figure 72):

Figure 72. Gavotte II, Suite 6, mm. 1-4.



5.9.8 The Gigue

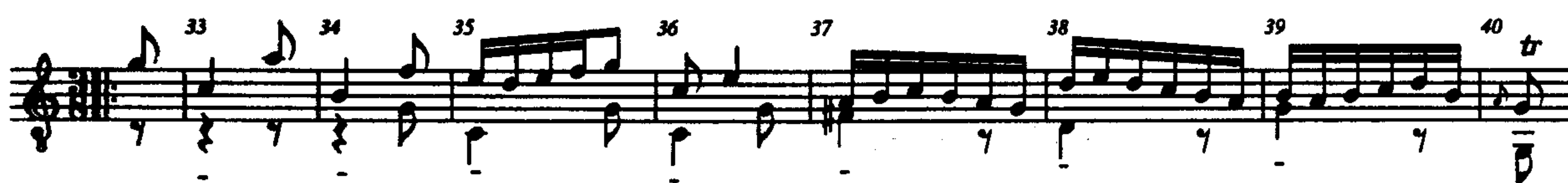
The Gigue appears in many styles, meters and textures, although three principal types were used by Bach: two are French and the third Italian. The first type of French Gigue is characterized by ornamented dotted *sautillant* rhythms in 3/8 or 6/8 meter and is amongst the faster dances, moving at the same beat-rate as the Bourrée (figure 73):

Figure 73. Dotted French Gigue, Suite 5, mm. 1-4.



Although taking the same fast Bourrée tempo, a second type of French Gigue is distinguished through its plain undotted rhythms, sparse ornamentation, and further subdivision of the beat into sixteenth notes (figure 74):

Figure 74. Undotted French Gigue, Suite 2, mm. 33-40.



The Italian Gigue (or *Giga*) consists of a constant eighth-note triple division of the beat in 3/8, 6/8 or 12/8 meter with irregular phrase lengths and few internal cadences. The beat-rate is the same as the Gavotte, which makes it somewhat more moderate than most other Giges (figure 75):

Figure 75. Italian Giga, Suite 4, mm. 1-3.



All three types of Gigue may employ imitative textures, sometimes fugal.

The final phrase of a Gigue (and, often, a Sarabande) may be repeated to form a *petite reprise*—a final gesture of resolution to close the suite. A few suggested repetitions of this type have been indicated in the performance scores, and are marked with the sign ∞.

5.10 Notes *Inégales* and Other Rhythmic Alterations

In the French style, considerable flexibility accompanies the performance of certain notated rhythms. These alterations concern the unequal paired performance of written equal note values (the *notes inégales* or *lourer* style) as well as considerable latitude in the execution of written dotted figures (the *pointé* style).

Related to the *quintitatisa intrinseca*, *inégaie* performance consists of the execution of notated even-notes in uneven pairs, applied at the quarter division of the beat (for example, sixteenth-notes in 4/4 meter or eighth-notes in 2/2 meter). According to some theorists, inequality may be applied to conjunct pairs but *not* to disjunct notes, slurs of four-notes or more, nor to very quick notes (which should proceed with a slight emphasis on the first of each four-note group only), and is “canceled” by dots. The degree of inequality is variable and may range from a slight lengthening to something approaching a notated dot.¹³ As a specifically French style, *inégaie*

¹³ The subject of *notes inégales* has provoked much controversy over the past thirty years—disproportionate perhaps to the actual utility and appropriateness of the technique to most baroque music. Particular debate surrounds the relationship of unequal performance to paired slurring and notated dots (in the “non-slurred” sense rather than the rhythmic one) and to the degree of inequality. The major source of information concerning *notes inégales* comes from the French theorist and gambist Etienne Loulié (1696), although the style is also described by the French-influenced German theorists Walther (1732), Marpurg (1755) and Quantz (1752). In addition, potentially precise information regarding relative note-length is

performance is obviously appropriate to Bach's specifically French music (in the Fifth Suite, for example). However, as a historical technique, the appropriateness of inequality applied to French *galanterie* dances cast in a less overtly French style is debatable. It is worth noting that *inéga*le, in a sense, is ornamental and is applied selectively to figures, not across-the-board (this latter type of *affective* dotting is usually written out in the music).

The second type of rhythmic alteration in French style concerns the *pointé* "sharpening" of written dotted figures. The amount of "over-dotting" is variable, the effect being one of a rapid upbeat to the next note. The following passage provides a suggestion for rhythmic interpretation in French-style (ignoring the theorist's advice concerning four-note slurs—marked in the cello original) (figure 76):

Figure 76. Courante, Suite 5, mm. 1-4.



In Conclusion

In this guide it has not been my intention to provide rules, restrictions, or limitations—since there are no “rules” in artistic performance, only possibilities. Furthermore, it is the artistic choices made from amongst the possibilities that produces unique and *personal* interpretations that truly breathe life into the music and which, ultimately, lead the performer to the essential spirit of the music.

It seems appropriate to conclude with a final description of Bach as performer:

From the easy, unconstrained motion of the fingers, from the beautiful touch, from the clearness and precision in connecting the successive tones, from the advantages of the new mode of fingering, from the equal development and practice of all the fingers of both hands, and, lastly, from the great variety of his figures of melody, which were employed in every piece in a new and uncommon manner, Sebastian Bach at length acquired such a high degree of facility and, we may almost say, unlimited power over his instrument in all the keys that difficulties almost ceased to exist for him. As well as in his unpremeditated fantasies as in executing his compositions (in which it is well known that all of the fingers of both hands are constantly employed, and have to make motions which are as strange and uncommon as the melodies themselves), he is said to have possessed such certainty that he never missed a note.¹⁴

found in mechanical cylinders and organ barrels such as the *le tonotechnie* (described by Marie-Dominique-Joseph Engramelle in 1775). According to Houle (1987, pp. 110-123) unequal notage on these cylinders ranges from the fairly slight 9:7 and 7:5 to the more acute 3:1 and 2:1.

¹⁴ Forkel, "On Johann Sebastian Bach's Life, Genius, and Works," *Bach Reader*, p. 310.

Appendix A—Developing an Interpretation

Because there are many factors to be considered when adopting an informed approach to interpretation and performance, it can be difficult to know where to start. With this in mind, I suggest the following sequential practice approach to help performers develop and internalize an expressive interpretation and performance vocabulary.

1. discover the expressive character
2. feel the dance meter
3. discover the underlying structure
4. explore the metrical hierarchy
5. articulate the figuration
6. separate the voice parts
7. realize and add ornamentation

1. Expressive Character

Begin with the overall character of the suite, as suggested by the opening Prelude. Next try to determine the more specific character of each movement (use the affective descriptions of the dances described in section 5.9). The choice of character will inform further decisions concerning tempo, articulation, and dynamics.

2. Metric Shape

Keeping the affective character in mind, conduct the underlying metric dance-shape of the movement. Feel the strong beats and the moment of “pregnancy” before the downbeat.

3. Underlying Structure

Play and sing the lower part alone, perhaps converting it into a chordal continuo part—the rhythmic shape of the lower part is essential to the interpretation of the piece. Look for *hemiolae* in triple-meter pieces (see section 3.2), and the increase in rhythmic tension at the approach to cadences. Determine and shape the longer phrases as delineated by cadences.

4. Metrical Hierarchy

Group the smallest note-values in pairs (like the ticking of a clock), and continue with successively larger note-values until you reach paired measures (see section 5.2.1).

5. Figuration

Look for the structural “melodic” notes and determine how they have been elaborated with figuration to fill the beat (see section 4.4). Look for and emphasize high-notes and changes in melodic direction (see section 5.2.2). Also look at the shape of each figure and decide upon an articulation for each beat by grouping the conjunct portions and articulating skips (see section 5.2.2). Consider the shapes projected by the bowing slurs (see section 5.3). Determine left-hand slurring. In imitative passages, decide upon an articulative character for the “subject” and maintain it for each entry. Don't neglect to emphasize note groupings and melodic accents through both durational and dynamic stress (see section 5.7).

6. Separate Parts

Hear, sing, and play the lower and upper parts independently (not allowing one to control the other), and use the lower voice to shape the larger phrase.

7. Ornamentation

Realize the ornamentation indicated in the score (see section 4.1). Devise further ornamentation where appropriate (see sections 4.2, 4.3, and 4.4).

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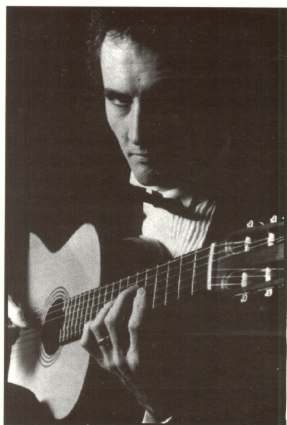
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